

# Modern PHOTOGRAPHY

SEPTEMBER 1964

6 IDEAS  
FOR BETTER  
SUMMER  
PICTURES

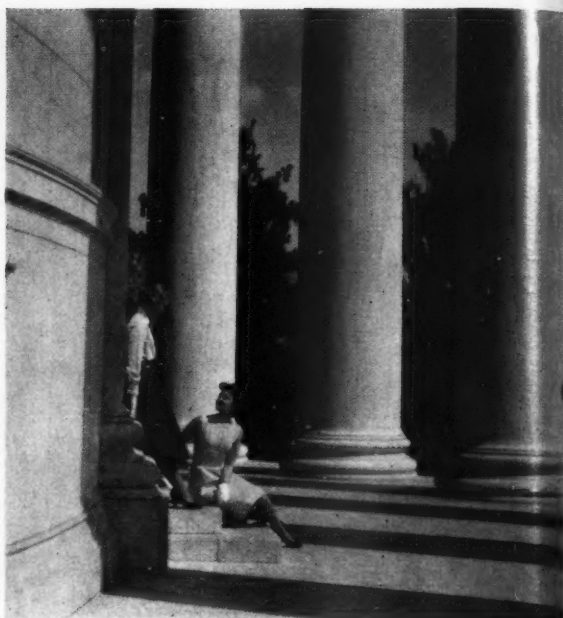
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BY FRANK WOLFE



True color . . . full depth of field . . . action stopped cold . . . even in backlit high-contrast subjects like this one! Exposure 1/500 second at f8.



Wouldn't you like to get true-fidelity color, pinpoint sharpness and soft, open shadows in your transparencies? You can with Anscochrome. Exposure 1/100 second at f8.

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*In the bright new red and gold carton.*



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Exa with Waist level reflex finder and 50-mm, F/2.9 Meritar Lens with Pre-set Diaphragm \$79.50

Exa camera, body only, with Waist level reflex finder. . . . \$59.50

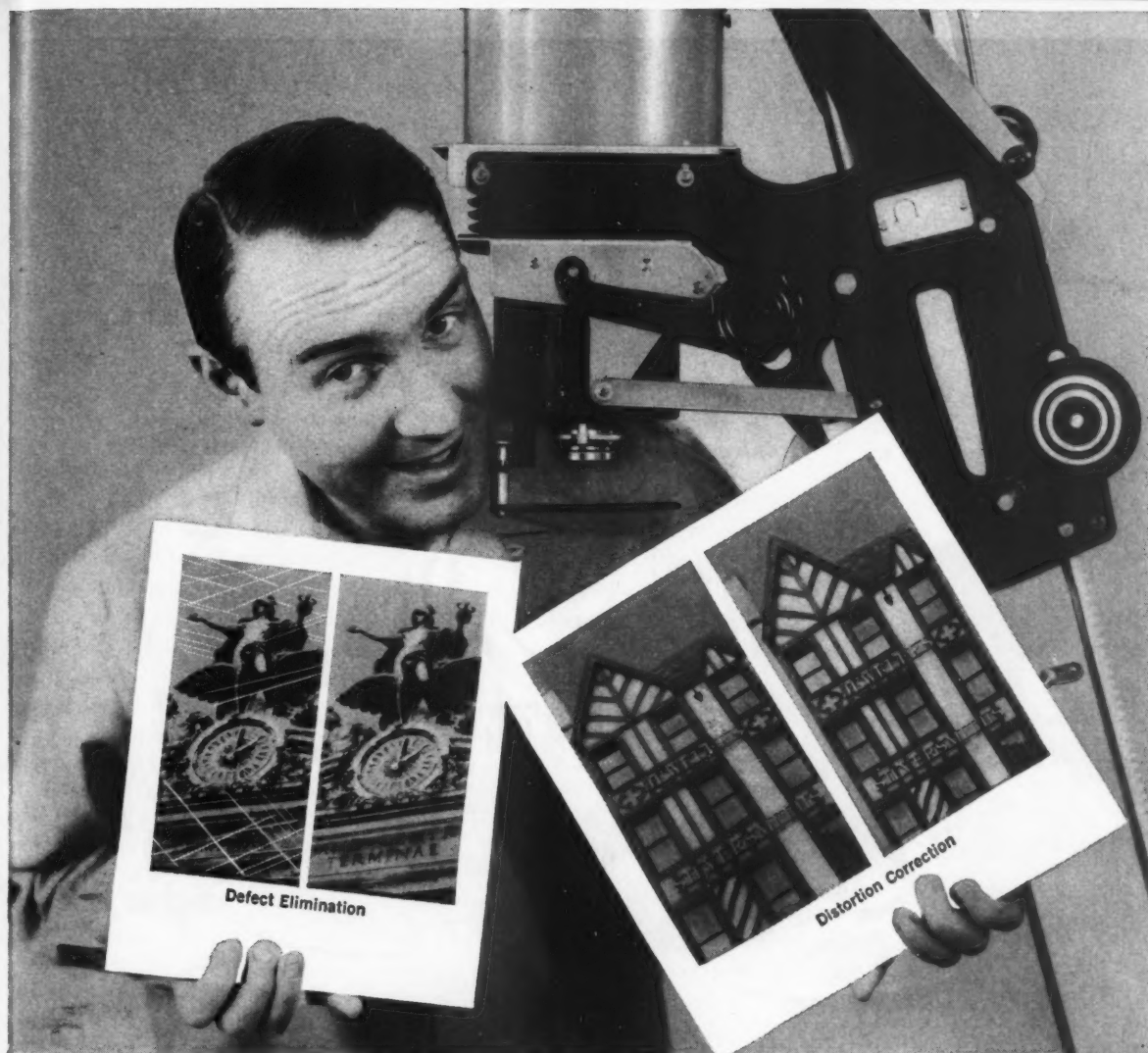
100-mm F/4.5 Isconar Telephoto Lens (pictured on Exa) \$25.00

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Available light photo taken at 1/100 second, f/8 on Kodak Royal X film with the 4x5 Pacemaker Speed Graphic. Developed in DK 50 for 8 minutes. Illuminated with ordinary fluorescent ceiling light and birthday candles.



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# AVAILABLE LIGHT

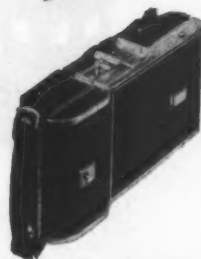
**WITH THE PACEMAKER GRAPHIC® 4x5**

**BLACK and WHITE**—There is nothing very mysterious about “available light” photography. Tri-X, Royal Pan, Dupont Superior Press, Ilford HPS and Royal X films are all available in 4x5 sheet films and will give you excellent available light photos *plus* the advantages of the big negative. Royal X, for instance, has a published rating of ASA 650 and is being commonly used with an assumed rating as high as 1600. If you are concerned about grain, remember that you must enlarge a 35mm negative (and its grain) four diameters in order to get a picture as large as a *contact* 4x5 print! And if you want rapid action we recommend the Grafmatic Sheet Film Magazine which sells for only \$26.95. The Grafmatic not only lets you change film in a split second; it numbers and initials each negative as the picture is taken.

**COLOR**—How about “available light” pictures in color? The new Super Anscochrome has a rating of ASA 100. Super Anscochrome, the fastest color film yet, is available in 120 size rolls to fit the 4x5 Graphic Roll Holder which sells for only \$24.95. With a Graphic Roll Film Holder you can get eight  $2\frac{1}{4} \times 3\frac{1}{4}$  transparencies or twelve  $2\frac{1}{4} \times 2\frac{1}{4}$  transparencies on a roll of film and, of course, you can trim either size down for  $2" \times 2"$  super slides if you wish. The Graphic Roll Film Holder has an automatic exposure counter and a dark slide.

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**SPECIAL PURPOSE DEVELOPING**—By using special purpose fine grain developers such as Edwal Super 12, effective ratings as high as ASA 2000 to ASA 5000 are possible with standard hi-speed films. This process is described in “Available Light Bulletin, 3-29-56” obtained free from Edwal Corp., 420 West 11th Street, Chicago 28, Illinois. Remember, for any special processing, single sheets of 4x5 film are easiest to handle in the darkroom and afford maximum control of each individual negative. The 4x5 Riteway Sheet Film Holder, unconditionally guaranteed for two full years, costs only \$4.95.



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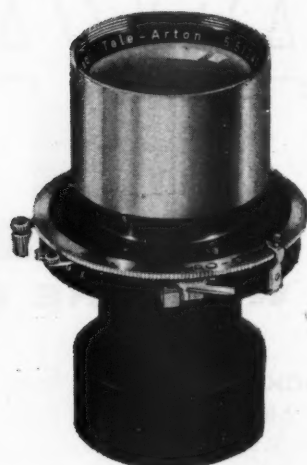


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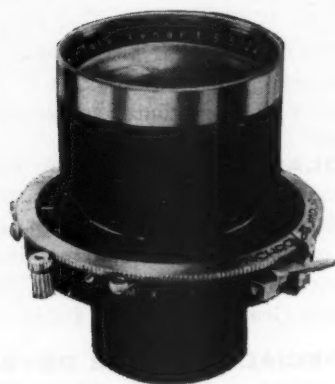
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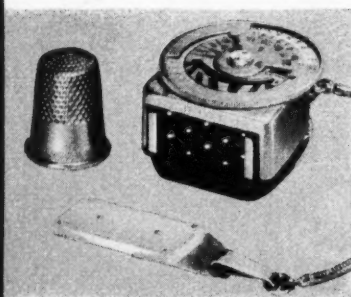
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# modern PHOTOGRAPHY

SEPTEMBER 1957, VOL. 21, NO. 9

## ARTICLES

- 5 COLOR IDEAS:** *Why don't you photograph the bright colors of summer?* .....by Jacquelyn Balish 48
- ASSIGNMENT: PORTRAIT:** *Eisenstaedt photographs Frank Lloyd Wright* 52
- TO STOP OR TO BLUR?** *How Mr. Schueppes was shot by Betty and Alfred Stetler* ..... 58
- CHOOSE THE ANGLE, WAIT FOR THE MOMENT:** *Lou Stettner builds up to the final photograph*..... 60
- JOIN THE CROWD:** *Kay Harris finds picture variety in one situation*..... 62
- WHAT MAKES THESE PICTURES DIFFERENT?** *The synthesis of two types of subjects—people and patterns*.....by Dorothy C. Jackson 66
- HOW TO SHOOT ACTION FROM A MOVING CAR** ..... 70
- STALK YOUR SUBJECT TO THE PERFECT BACKGROUND** .....by Jacquelyn Balish 72
- CREATE SPONTANEITY:** *Howard Zieff uses props, fast film, imagination for illusion of naturalness*.....by Marjorie Thompson 74
- G. E. METER: FIRST AID FOR THE LADIES** ..... 102
- NEW RUSSIAN CAMERA TAKES PICTURES IN A MOMENT** .....by Lloyd E. Varden 104
- NEW LOW-PRICED POLAROID LAND CAMERA HAS COUPLED RANGEFINDER** .....by Patricia Caulfield 106

## MOVIES

- WHICH SOUND SYSTEM IS BEST FOR YOU?**.....by Myron A. Matzkin 84
- AUTO-EX SOLVES EXPOSURE PROBLEMS** ..... 88
- THE MOVIE MAKER:** *Techniques used in the movie "The Red Balloon" can help the home movie maker*.....by Myron A. Matzkin 92

## DEPARTMENTS

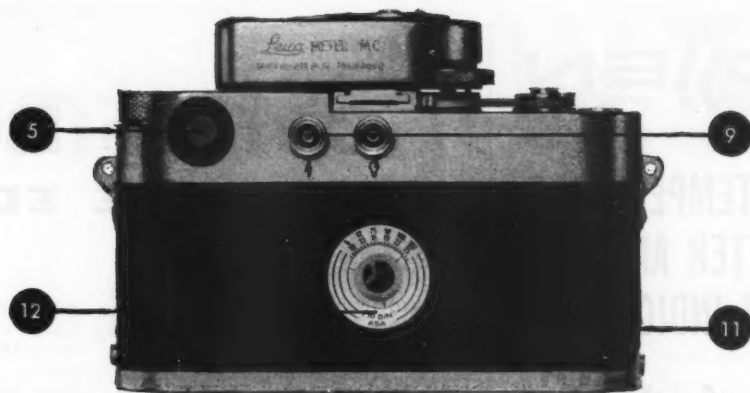
- COFFEE BREAK WITH THE EDITORS** ..... 12
- LETTERS TO THE EDITOR** ..... 16
- NEW PHOTO BOOKS** ..... 17
- THE LARGE CAMERA:** *Know what your 4 x 5 can and can not do* .....by Andreas Feininger 18
- SALON CALENDAR** ..... 22
- WHAT'S AHEAD?** *New British process heralds color progress* .....by Lloyd E. Varden 24
- PICTURES IN A MINUTE:** *Methods borrowed from press photographers insure steady camera, sharp pictures*.....by John Wolbarst 34
- NEW PRODUCTS** ..... 39
- DISCOVERY NO. 27: Y. ERNEST SATOW** .....by Patricia Caulfield 78
- MONTHLY CONTEST** ..... 80
- WAYS AND MEANS:** *What is your camera's decibel rating?* .....by Arthur Rothstein 94

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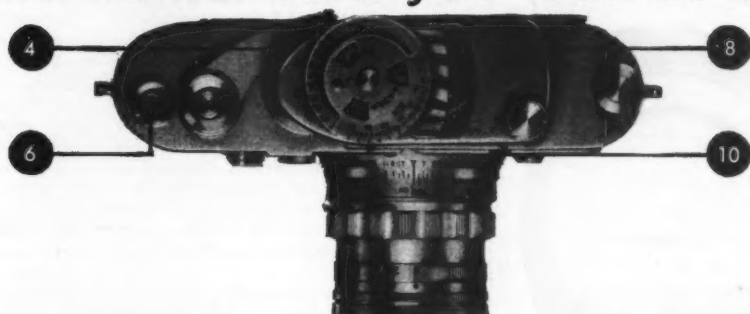
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## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

The photographer is amazed, we're amazed, and the engraver is doubly amazed. This month's cover was engraved from a Kodak Type C print, itself made from a Kodacolor negative. It's the first time that a Type C print has been used for a cover, as far as we can tell. Not too long ago Kodacolor was considered a box camera film—something for people to use on vacation and around the home—but definitely not for serious picture taking. But the advent of Type C paper and truly superb color prints changed all that. Now, many professionals are turning toward Kodacolor. It's much cheaper than a box of 8 x 10 transparency film—and the results are truly startling.

Photographer Maynard Frank Wolfe shot the cover with a 2¼ x 2¼ Hasselblad, equipped with a 185mm Olympic Sonnar Lens. Exposure was 1/100 sec. at f/11 in sunlight. The model to whom the leg belongs? Carol Darnell.

### ON THE AISLE . . .

If you find yourself dragged bodily to the theater (or opera) when you'd rather be dunking negatives in developer or squinting through your camera viewfinder, don't feel the whole

evening's a photographic loss. Recently we've applied a photographic eye to the stage and find a new dimension in theater-going—even with bad plays and miserable acting.

Take your camera eye but leave your camera at home. There's nothing so annoying as a shutter going off during a play.

We've noted that good play (or opera) directors really lean quite heavily on composition, both in breadth and depth, during the play's action. When scenes are well composed, they tend to be interesting, and action runs smoothly. When a scene develops a static composition, we note the interest of the audience lags—no matter how good the acting or playwright, so keep a watch out for theatrical composition. It's amazing how much you will find to adapt for your photography from good direction. And who knows, when your photography improves and appears in nationwide magazines, if the theatrical director won't steal from you?

### FOR THE SAKE OF DOING IT . . .

Professional photographers are always talking about the series of pictures that they will do some day just  
(Continued on page 14)

### ATTENTION . . . ALL PROFESSIONAL PHOTOGRAPHERS!

Coming soon . . . a dynamic, new magazine edited solely for the photographer in industry, business, and science. Highly technical, written and edited by experts in the field, this magazine will stress, with the aid of original visual techniques, how-to-do information, new uses of equipment, and new applications of photography as a tool in industry. A free sample of this unique magazine is yours for the asking. To reserve your copy, please fill out the convenient coupon below, attached to your letterhead, and mail it today.

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## COFFEE BREAK

(Continued from page 12)

for the sake of doing them. O. Winston Link didn't stop with the talk—he went out and did it. Link, a New York City professional photographer, is a railroad buff. For the uninitiated, a railroad buff is anyone who quivers with excitement at the sound of a steam locomotive whistle. Link spent two years shooting the last railroad



Prize-winner Link steams . . .

operating fully on steam—the Norfolk and Western. He did it completely on his own, taking several hundred photographs, some of them so involved that wiring for lights had to be strung across rivers and took as much as a week to complete. One of his pictures, *N & W 2nd 51 at Luray, Va.*, grabbed first prize in 10th Annual Graflex Photo Contest in the professional class.

### COMING NEXT MONTH . . .

Lenses, lenses, lenses! The photographic world seems too full of nothing but glass in a confusing variety of sizes. Each one is quite different from another—even when traveling under the same banner. The October issue of *MODERN* is going to be devoted to the what, when, where, why, and how of lenses. The issue will tell you how to get the most out of the lens—or lenses—that you have now, and what lenses you need to get more out of your camera. How does the technician test lenses? How does the professional photographer decide if a lens gives the kind of performance he wants? Read the October issue of *MODERN* and find out.

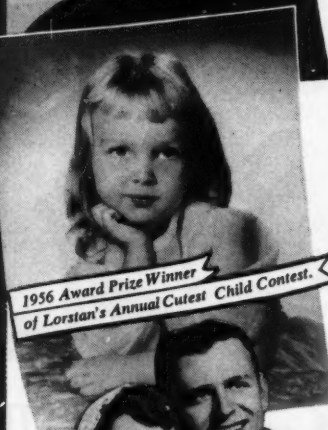
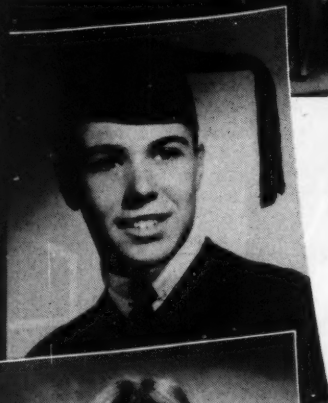


# Here's Positive PROOF



## LORSTAN STUDIOS

Originally a modest studio in a small mid-western town, LORSTAN now operates 31 studios doing BIG BUSINESS in fine portrait photography from New York to Washington, D.C. Pictured here is the Trenton Branch in New Jersey.



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4. Spare-time earnings



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### PHOTOGRAPHIC CAREER



LORSTAN STUDIOS, largest portrait chain in the East, chooses NYI graduates — to grow with the firm

**A word to you from the Vice President of Lorstan**

Mr. Sidney L. Lancit, dynamic LORSTAN executive, is never too occupied to offer some good advice to those interested in photography. "Go to a good school first! When we employ you, we at LORSTAN help you learn by experience—but first you must get the important technical background. We have a number of NYI graduates with us now. Trained men can rise to the top . . . and often do. Many of our employees have already been with us 10, 15, 20 years, because there's always room to grow."

**A word to you from the Personnel Manager**

LORSTAN's Personnel Manager has a standing order with NYI for qualified graduates. He says: "For those men and women with the qualities we seek, we will create an opening. In addition to the fine jobs for photographers, we need good technicians, colorists, plus non-technical personnel: studio receptionists and representatives. For all, NYI offers excellent preparation."

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Jobs come easily to those who are NYI-trained, both before and after graduation, because NYI training is the most thorough and widely accepted. A great many NYI students help to pay the modest cost of the course itself—even buy extra equipment—with student earnings!

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If you want a good job or your own business, listen to the wise counsel of key men in photography—like the experts who have built LORSTAN STUDIOS. The first step to your success in the BIG BUSINESS of PHOTOGRAPHY is good schooling. Write immediately for full information and your FREE — 47th ANNIVERSARY PHOTOGRAPHY BOOK!

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Portrait of a Violinist by Joseph J. Morin, NYI Graduate, and Manager of LORSTAN'S Bayonne, New Jersey studios.



All photographs courtesy of Lorstan Studios.



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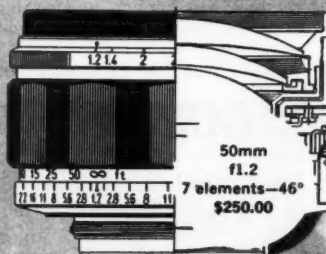
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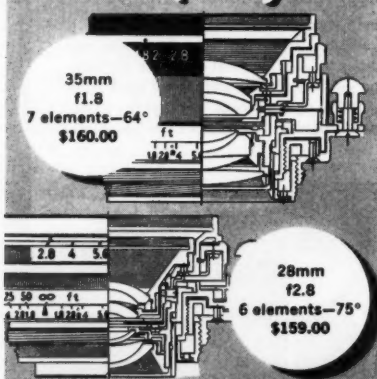
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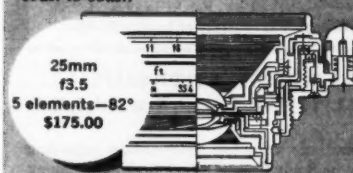
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 In Canada:  
 Taylor, Pearson & Carran (S.C.) Ltd., Vancouver, B.C.

# Canon

# LETTERS TO THE EDITOR

## King Size

Sirs:

We note with interest your article on large murals from miniature negatives, page 72, May issue, MODERN.

I thought you would be interested in seeing this photograph, made with a  $2\frac{1}{4} \times 2\frac{1}{4}$  Rollei. This mural measured  $7\frac{1}{2}$  ft. in height, with a length of  $17\frac{1}{2}$  ft.! The original was shot with a Rollei mounted on a panoramic head and is composed of three negatives. We did prepare an intermediate layout before making the enlargement, to enable us to remove the match lines from the three negatives. With special developing, the finished enlargement was as grainless as a normal 8 x 10 print.



We regularly produce 4 x 6-ft. murals from 35mm black-and-white negatives and color transparencies, and expect to go even larger than  $17\frac{1}{2}$  ft. with some of our  $2\frac{1}{4} \times 2\frac{1}{4}$  negatives.

Shelbyville, Ind. W. R. Meloy, Pres.  
 W. R. Meloy, Inc.

## Not So Simple

Sirs:

In your July issue (*Letters to the Editor*), Chris Clark expressed his distaste for your magazine's treatment of children, "as silly, simple human(s)." He backed up his opinion by saying he used a Speed Graphic. Well, I use a Rollei, if quality of camera determines the validity of one's opinion. I can see nothing to back up young Mr. Clark's stand. True, your publication is on a very adult level, but if Chris is as grown-up as he would have us believe, he should certainly feel at home with your periodical without having to believe that because MODERN PHOTOGRAPHY is for adults, it looks down on children.

Karen Murphy (age 14)  
 Westport, Conn.

## Pictures In A Minute

Sirs:

Until very recently I have always believed that 35mm photography was the only segment of photography in which I could become interested.

A short time ago I purchased a Pola-

roid Model 80 for my wife as a gift. As I did when I started in 35mm work, I started to do a little research on the Polaroid. I found your wonderful articles, and found that they not only taught technique, but also instilled an understanding and respect for this new type of photography.

We both want to thank you for these wonderfully helpful articles, and hope that they shall continue to be a real addition and attraction to the users of these cameras.

Forest Park, Ill. R. F. Schilling

## Foreign Correspondents

Want to exchange magazines, pictures, and ideas with photographers in other countries? Those on the following list have written MODERN that they would like to hear from photographers in the United States:

John J. Anderson (age 27)  
 67 N. Fort St.  
 Edinburgh 6, Scotland

L. M. R. Bray  
 20 Blackboy Wood, Bricket Wood  
 St. Albans, Herts  
 England

R. J. Edwards  
 77 White Cross Ave.  
 Knowle, Bristol 4  
 England

H. Karsseboom  
 c/o Aerogare Sabena B.P. 6514  
 Leopoldville, Belgian Congo

Gunther Kerl  
 Doblinger Hauptstrasse 66  
 Vienna, Austria

Kenneth Ian Parker (age 26)  
 (Prefab) 9 Bethwin Road  
 Camberwell  
 London, S. E. 5, England

Dushyant V. Patel  
 P. O. Box 12699  
 Nairobi, Kenya  
 British East Africa

Gunther Schleith  
 Davidsrain 17  
 Basle, Switzerland

Eric E. Sperwer (age 24)  
 Seranostraat No. 39  
 Willemstad, Otrabanda  
 Curacao, Netherlands Antilles

B. H. Turner  
 O'Leary, Prince Edward Island  
 Canada

# New Photo Books

**STROBONAR ELECTRONIC FLASH GUIDE**, by Rus Arnold. 126 pages, many illustrations. Greenberg: Publisher, N. Y. Price: \$1.95.

This is quite an improvement over the usual run of books in the Modern Camera Guide Series. Mr. Arnold has compiled a readable little volume which should be of value to practically anyone who owns or is about to own a Heiland electronic flash unit. There's a good catalogue of all the Heiland units, with careful differentiation. Also, many useful bits of information about how to use them. The author remains rational, but not dull, throughout the book.—J. W.

**KODAK COLOR FILMS**, Kodak Data Book, revised, Eastman Kodak Co., Rochester. 73 pages, color illustrations. Price: 75 cents.

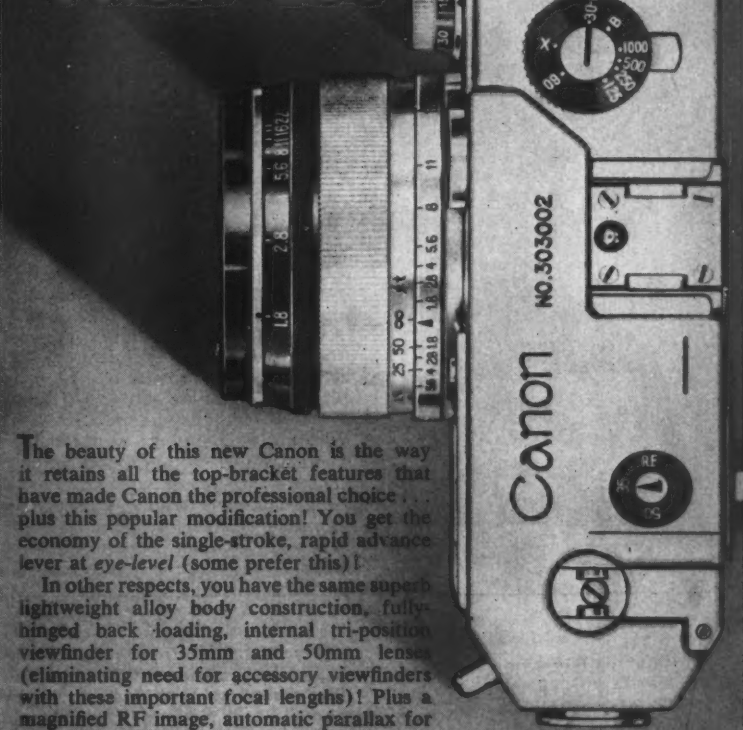
Here is practical information on the Kodak color materials designed for still photography, including types of films, filter data, processing, storage before and after processing, viewing transparencies, and information on prints and duplicates. Up-to-date data sheets are included for the following films: Ektacolor, Type B; Ektacolor Print; Ektachrome Daylight Type and Type B (Process E-1); Kodachrome, Daylight and Type F; Kodachrome Professional Type A; Kodak Ektachrome designed for Process E-2 (the new higher speed, higher definition films); and the new negative films, Kodak Ektacolor, Type S, and Kodacolor Film.

**HOW-TO-DO-IT PICTURES**, Kodak Data Book, revised, Eastman Kodak Co., Rochester. 61 pages, illustrated. Price: 50 cents.

This newly revised data book is designed as a complete guide for the industrial photographer in the field of making "how-to" type pictures. It describes methods and equipment required—and includes discussion of the picture series, "before and after" pictures, scripts, backgrounds, special techniques, format, print quality, and posing models.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 89.

# Quality: Canon Model: L-1 Price: \$259

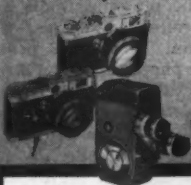


The beauty of this new Canon is the way it retains all the top-bracket features that have made Canon the professional choice... plus this popular modification! You get the economy of the single-stroke, rapid advance lever at eye-level (some prefer this)!

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# Canon

# L-1



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# the LARGE CAMERA

by ANDREAS FEININGER

Staff Photographer for Life Magazine

**Potentialities and limitations of the 4 x 5, including a list of subjects that are particularly well suited to large cameras.**



To select the camera most suitable for his kind of work, a photographer must distinguish between two groups of photographic subjects: animate and inanimate. People and animals make up the

first group; all other subjects (including plants and trees) belong to the second. The basic difference between these two is, of course, that animate subjects are essentially dynamic, whereas inanimate subjects are static. Dynamic subjects are mobile, evasive, constantly changing; static subjects remain still. Photographers pursuing dynamic subjects need a fast, mobile, light, and preferably inconspicuous camera—a small camera, the ideal being the 35mm. Photographers interested in static subjects are more fortunate in that they can use larger cameras which produce pictures of higher technical quality than those produced by small cameras (this was explained in last month's column). Photographers who wish to be prepared to take pictures of both dynamic and static subjects should have one camera of each type.

### What the 4 x 5 can not do

Compared with the 35mm camera, the two most obvious qualities of the 4 x 5 are its size and weight. For practical purposes this is equivalent to conspicuousness and slowness. For these reasons alone it should be evident that the 4 x 5 is *not* suited to taking photographs of people or animals except under controlled conditions; for example, formal portraits, posed fashion shots, or photographs of birds in the nest, when the large camera can be rigged up and focused in advance.

**Rule number one:** *if the subject is alive, camera shy, or mobile, do not use a large camera.* Truly high-speed lenses are available only for miniature cameras. If a lens only as fast as f/2 were designed for use with a 4 x 5, it would be prohibitively expensive, not to mention the fact that it would be completely impractical because of its

weight, bulk, and extremely shallow depth of field.

**Rule number two:** *the large camera is not suitable for available light photography.*

Large-size film, of course, is much more expensive per shot than film of smaller size.

**Rule number three:** *insecure photographers* who have to take many shots of every subject to reassure themselves that they got what they wanted, and *photographers who are "trigger-happy" or of a nervous temperament, should not use the large camera.*

### What the 4 x 5 can do well

I said before that photographic subjects can be divided into two groups. Since relatively few photographers are concerned with animal photography (for the moment, let's forget about cats and dogs), for practicality's sake we might say that *photographic subjects can be divided into people and other subjects.* Now it is obvious that, as far as diversity is concerned, "other subjects" far outnumber "people," from which we deduce:

**Rule number four:** *the 4 x 5 is the most useful of all cameras because it is best suited to photograph the largest number of subjects.*

### Subjects for the large camera

To give the reader an idea of the immense scope of the 4 x 5, I am going to list a selection of subjects (which is far from complete) that can be *photographed best with the 4 x 5* and give the reasons why.

**Aerial views:** only a large negative can satisfactorily resolve all the minute details seen from the air.

**Advertising:** in the majority of cases, only the superior sharpness which is inherent in the large camera can produce the "slick" kind of photograph which the agencies demand. If the job is in color, the larger the transparency the more it impresses the client. Many agencies will not even look at transparencies smaller than 4 x 5. A sharp and brilliant 8 x 10 color transparency practically sells itself.

**Architecture:** to control perspective and avoid "converging verticals," the "swings" and other adjustments of large view cameras are absolutely indispensable.

**Commercial photography:** only a negative or color transparency 4 x 5 or (Continued on page 20)



# "Astounding!"

is an understatement  
when said of

**J. RICHARD CHRISTENSEN**

and his amazing rise to success as an incoming leader in the field of fashion photography.

Only 3 weeks after completing his training, he was on his way to Florida — full-fledged assistant to a top fashion photographer. And now after a brief period of combining travel and work, he is going up the ladder on his own, making photographs for many of America's leading magazines. The foundation for his spectacular start was training with the

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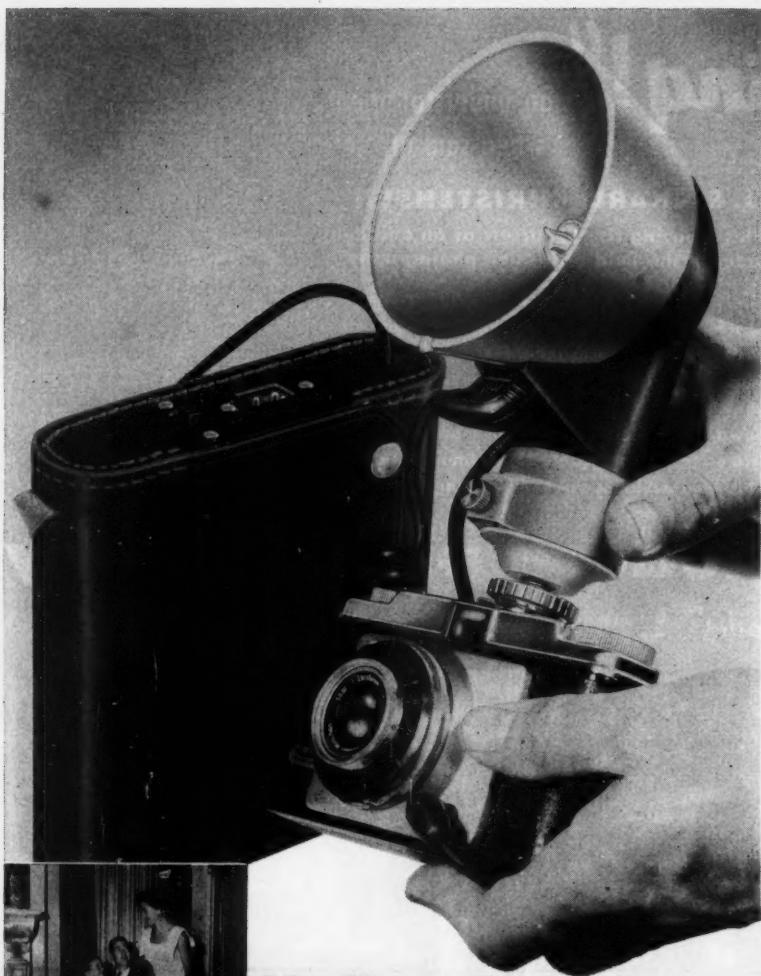
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Taken with Pressmaster lamp-head. Note even illumination.



Taken with ordinary reflector. Note "hot spot", dark corners.

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Strobonar 62-A for accessory clip mounting (shown above on Heiland PREMIERE® Camera); 61-A for bracket mounting (at right).  
Either... **\$59.95**



## THE LARGE CAMERA

(Continued from page 18)

larger can provide the sharpness of rendition and the long range of tonal gradation which is indispensable for a "salable" commercial photograph. Only ground glass focusing in conjunction with "swings" gives the photographer complete control of perspective and permits him to avoid unwanted "distortion." And only films 4 x 5 or larger can be satisfactorily retouched directly on the negative.

**Close-ups:** ease of focusing on the ground glass for any desired scale of rendition, absence of parallax, generous bellows extension, interchangeability of lenses to permit use of lenses specially corrected for near-distance (for example, the Micro-Tessars), and large film size for best rendition of fine texture and detail, make the 4 x 5 the ideal close-up camera.

**Copy work:** particularly for copying paintings in color, only a large size transparency will give satisfaction because of the relatively poor resolution of color films. This is one instance in which the 8 x 10 is definitely superior to the 4 x 5.

**Fireworks:** ground glass focusing and large film size make the tripod-mounted 4 x 5 the best choice for capturing in perfect resolution, in black-and-white as well as in color, all the splendor of the fiery display.

**Flowers:** for large-scale rendition, particularly in color, everything noted above under "Close-ups" also applies to flower photography.

**Gardens:** only a large-size negative or color transparency can satisfactorily resolve the infinite mass of extremely fine detail of trees, shrubs, and other plants.

**Industrial photography:** except for close-ups of people at work and certain mood pictures, the large-size negative or color transparency is best suited to produce pictures that mirror in sharpness and richness of tonal gradation the precision and extent of modern industry. Simplicity of focusing on the large ground glass; absence of parallax; interchangeability of lenses and availability of extreme wide-angle lenses; "swings" for complete perspective control; and general ruggedness of construction which easily withstands the shocks, dust, and dirt to which it is constantly subjected in this kind of work, are further qualities that make the 4 x 5 particularly suited to industrial photography.

**Interiors:** only a "swing-equipped" camera can do a satisfactory job—and only large view cameras have "swings." Interchangeability of lenses to permit use of extreme wide-angle lenses (which are not available for most small cameras) is a "must."

**Landscapes:** only a large-size negative can satisfactorily resolve the fine detail and faithfully render the subtle shades and tones inherent in any landscape.

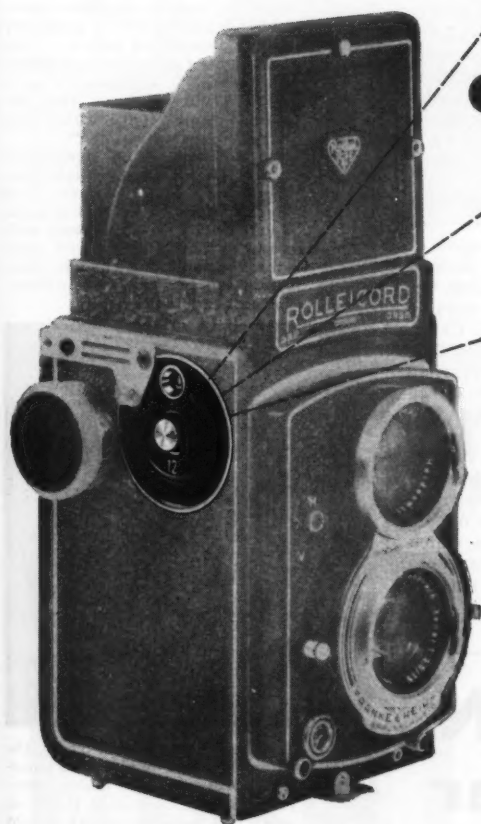
(Continued on page 22)

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\*Dials and appropriate masks available in kit form.  
Camera with #12 dial, \$124.55 plus case;  
#16 and #24 kits, \$7.50 each.



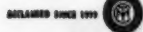


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## THE LARGE CAMERA

(Continued from page 20)

Long shots and overall views of any kind, because they always include a mass of fine detail, invariably will turn out better the larger the size of the negative or color transparency.

**Museum photography:** photographs of objects of any kind, as well as reproductions of works of art, invariably turn out more satisfactorily if made with a 4 x 5 than with a smaller camera because more precise rendition and superior tonal gradation can be produced. See also above under "Close-ups" and "Copy work."

**Nature photography:** except for photographing animals, the 4 x 5 is unbeatable because of ease of operation, absence of parallax, simplicity and ruggedness of construction (an invaluable advantage in the field), and the superior quality of its negatives in regard to sharpness and tonal gradation. More than 80 percent of the photographs in my recent book *The Anatomy of Nature* were made with a 4 x 5.

**Objects:** see above under "Museum photography."

**Scientific photography:** since this type of work is concerned to a very great degree with the photography of objects at close range, it is obvious from the previous discussions that the 4 x 5 is generally the most suitable camera. See also above under "Close-ups" and "Museum photography."

**Sculpture:** in the photographic sense, a sculpture is an object, hence for taking sculpture the 4 x 5 is unsurpassed.

**Time exposures:** since they require a tripod or support of some kind and plenty of time, the photographer may as well make the best of this opportunity and use a large camera which will give his pictures better sharpness and tonal gradation than a smaller camera.—THE END

## SALON Calendar

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**Closes:** Sept. 1

**Exhibit:** Oct. 12-Nov. 3

**Fee:** \$1 for four prints

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**Sponsor:** Assn. of Hungarian Art Photographers

**Entry Forms:** Assn. of Hungarian Art Photographers, P. O. Box 166, Budapest 4, Hungary

**\*3RD INT. COLOR SLIDE EXHIBITION OF NEW YORK, New York, N. Y.**

**Closes:** Sept. 21

**Exhibit:** Oct. 7-11

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## What's Ahead?

by **LLOYD E. VARDEN**

*Another new color process! But one which points to future progress in color photography.*



A few months ago a new photographic color process was quietly introduced in England which is based on a different dye system from any used heretofore. Although not available outside of England, the

process deserves discussion because it points up the fact that color processes of the future will not be necessarily restricted to the particular types of dyestuff employed in the past.

This new process is called "Icicolor," which has obviously been derived from the name of the company that developed and manufactures the color film and color printing material. I refer to Imperial Chemical Industries, Ltd.—frequently abbreviated to I.C.I., Ltd.—which is perhaps second only to Du Pont among the world's great chemical manufacturing empires.

### **Type of process**

Icicolor is a color negative - color positive method for producing color prints on a paper support. Neither the color negative film material, which is made now only in sheet and 120-size roll form, nor the color printing paper embody anything unusual as far as emulsion layer arrangement or processing technique is concerned.

The novelty of the process derives from the use of "styryl" dye couplers, which I.C.I., Ltd., introduced into color photography for the first time, and now has pretty well tied up patent-wise. By adopting this approach, and successfully producing suitable styryl dye couplers for practical application, it was possible for them to incorporate automatic color correction masking in the color negative film.

It is well-known that Kodak was the first firm to obtain patents on the use of colored dye couplers in color negative films for automatic masking purposes. They announced this principle in 1947 and soon thereafter introduced colored couplers in their Kodacolor negative roll film and several other color products. (It should be noted, however, that in October, 1939 a patent was granted to Kendall and Collins of Ilford on dye couplers of the colored type—British Patent

513,596—but they failed to claim the use of such couplers for automatic masking.)

But Kodak's patents are based on "azo" dyes for their colored couplers, whereas I.C.I., Ltd., recognized that styryl dyes could perform the same function. In both cases the automatic masking is accomplished by using dye-forming couplers which are dyes to begin with. The hue, or spectral transmittance, of the dye is so adjusted that its spectral absorption becomes equal, or nearly so, to the unwanted spectral absorption of the dye it forms during color development of the negative image. For example, in the magenta-forming layer of a color negative film a yellow-colored dye coupler is the logical choice, because the unwanted blue absorption of the magenta dye image is mostly responsible for this image falsely reproducing the magenta densities of the subject. Now wherever the yellow-colored dye coupler is not consumed in forming the magenta image in the color negative film it remains as a yellow dye which absorbs blue light. By properly adjusting the amount of yellow dye left over in relation to the amount of magenta dye formed in the image, it becomes evident that the unwanted blue absorption of the magenta image is counterbalanced by the blue absorption of the yellow non-image. Thus, in printing the color negative the blue absorption of the magenta layer is uniform throughout, and so the only image effective for exposing the color positive is the true magenta image.

### **Processing Icicolor**

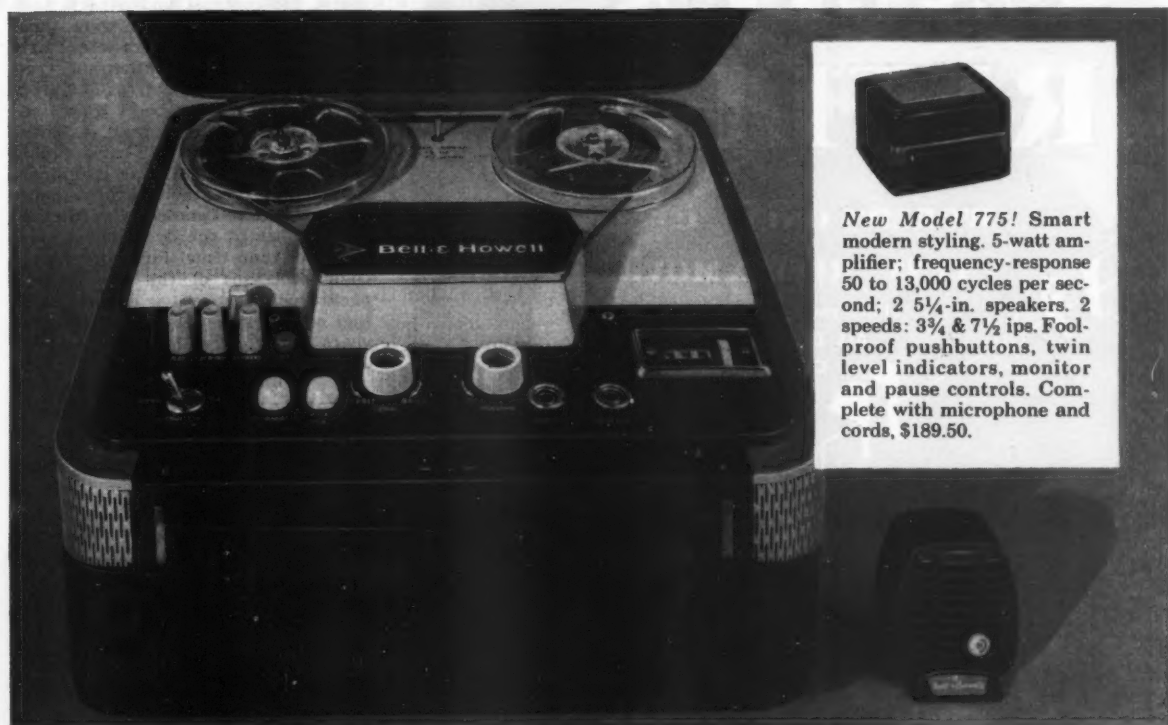
Hardly anything has been published about the actual chemical composition of the processing formulas for Icicolor film and paper. Processing kits are provided by the manufacturer for consumer processing, or the film can be sent to one of several authorized laboratories for the processing and printing.

The color-forming couplers in both the film and paper are of the non-diffusing type. Therefore, only one color development is necessary for getting the dye images in all three layers of either material. In the film processing the structure of the styryl dyes (in the cyan and the magenta forming layers only, as in Kodacolor) is altered when the oxidation products of the color developing agent react with them. The styryl dyes actually are destroyed, just as are the azo dyes in Kodacolor film, wherever image development occurs.

*(Continued on page 26)*



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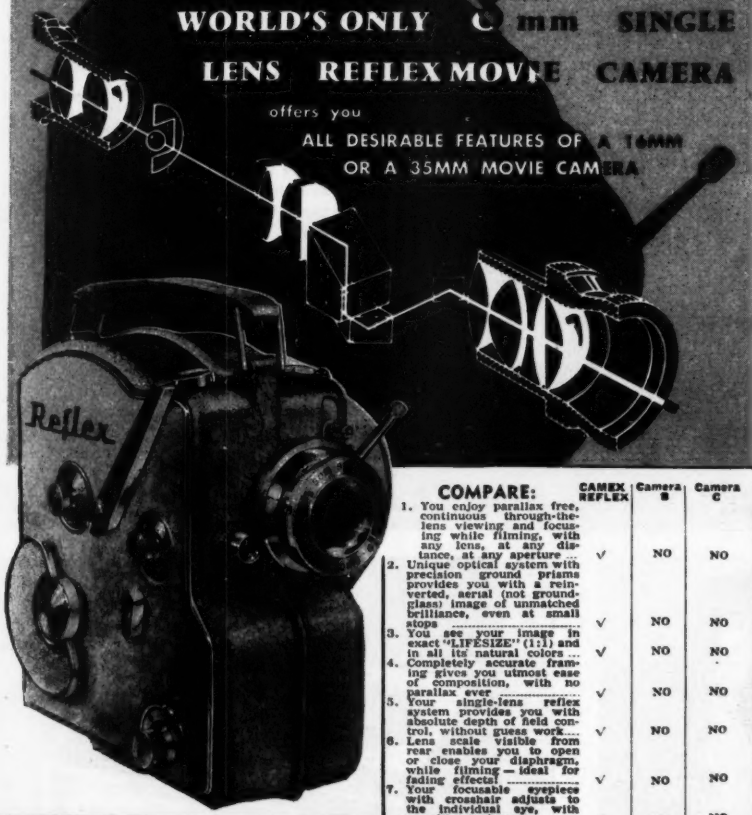
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3. You see your image in exact "LIFE SIZE" (1:1) and in all its natural colors.	✓	NO	NO
4. Completely accurate framing gives you utmost ease of composition, with no parallax ever.	✓	NO	NO
5. Your single-lens reflex system provides you with absolute depth of field control, without guess work.	✓	NO	NO
6. Lens scale visible from rear enables you to open or close your diaphragm, while filming—ideal for fading effects!	✓	NO	NO
7. Your focusable eyepiece with crosshair adjusts to the individual eye, with or without glasses advantage.	✓	NO	NO
8. You have your choice from a complete set of high quality lenses ranging from 6.25mm wide angle up to 100mm telephoto.	✓	NO	NO
9. Your Camera lenses interchange fast and freely, without "extra" focusing accessories.	✓	NO	NO
10. You follow the "zooming effect" of your varifocal Pan-Cinor lens (17.5mm-70mm) by looking through the lens while filming.	✓	NO	NO
11. You select your speeds from 8 frames up to 35 frames per second, for slow motion, normal and accelerated action, variable while filming.	✓	✓	✓
12. Smooth governor control provides you with constant speed for up to 8 ft. run, without winding.	✓	✓	NO
13. You can take movies of yourself with the continuous movement for uninterrupted sequences.	✓	✓	NO
14. Your image by image movement allows easy editing, titling, etc.	✓	✓	NO
15. Time exposures, with or without cable release, are ideal for your trickshots, poorly lighted subjects, etc.	✓	✓	NO
16. Audible click-signal reminds you of every 20" of footage.	✓	NO	NO
17. You can stop your film motion instantly without slow-down effects.	✓	✓	NO
18. Your safety lock on shutter release prevents accidental exposures.	✓	✓	NO
19. Reverse winding permits you to edit, double exposure, do trickshots and fading.	✓	✓	NO
20. Your automatic footage counter couples to a single frame counter for both advance and reverse movements.	✓	✓	NO
21. Variable extension tube provides you with a continuous focusing range down to ultra close-ups without extra attachments.	✓	NO	NO
22. You can easily adapt your Camex Reflex to microscopes, endoscopes and other optical instruments for scientific and industrial cinematography.	✓	NO	NO
23. You can use either the exposure chart on the Camex Reflex or an exposure meter.	✓	NO	✓
24. You can load any standard double 8 film (25 ft. rolls) color or black and white.	✓	✓	✓
25. Your Camex Reflex is an ultra-modern, compact, light-metal camera with handsome grey leather covering and convenient fingertip controls.	✓	NO	NO
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## WHAT'S AHEAD

(Continued from page 24)

From the few examples of Icolor that I have seen I judge the process to be a rather good one. The prints were sharp, the contrast and general tone reproduction appearance were quite acceptable, and the colors were fairly brilliant and of well chosen hue.

The manufacturers stress one property that seems to be a great advantage. They admit that excessive exposure to daylight will cause fading of the dyes, but the fading is uniform for all three dyes; therefore, the image remains in color balance. Nevertheless, the stability of the dye images must be better than usual for photographic color processes of the integral tri-pack type, because it is openly stated that color prints will hold up for some years under normal room-light conditions.—THE END

## Contests

The National Assn. of Public Information Officers for Civil Defense and the Illinois Civil Defense Agency have each announced a contest for the submission of outstanding civil defense photographs. Both contests are open to press and commercial photographers, and to amateur photographers who are accredited members of some civil defense organization. The Illinois contest is restricted to residents of that state but their entries will automatically be considered for the national contest. Eligible pictures must have been taken between Nov. 1, 1956 and Nov. 1, 1957, the entry deadline. Contest officials suggest the forthcoming National Civil Defense Week in September as a good picture taking opportunity. The first prize winner will receive an 8mm Wollensak "28" movie camera; other winners, citations. Further information can be had by writing Maury Falstein, Chicago *Sun-Times*, 211 W. Wacker Dr., Chicago 6, Ill.

Rules and entry blanks for General Electric's "Summer Flash Photo Contest" are currently available from photo dealers. The contest closes Sept. 15. There will be 250 first prizes, each worth \$100, for the best summer flash photographs. According to L. W. Dettman, the sales manager of G. E.'s Photo Lamp Department, the "purpose of the contest is to demonstrate to the public that the use of flashbulbs improves summertime photography." Contestants may submit up to six photographs with each entry blank.



# WHAT? FLASH BULBS AT THE BEACH?

## YES! says top professional Peter Gowland

"The last place you might think of taking your flash bulbs," says Gowland, "is to a sun-drenched beach. But that's just where you can really make use of them. Paradoxically, the more light you've got, the more you need added light. Bright sun and strong shadows are just too much for the latitude of color film. But with flash bulbs to lighten shadows and give you color control, you can get shots that would have been impossible with available light. It's almost like having a whole unexplored world open up right before your camera!"

"I shot the pictures on these pages with outdoor color films (Exposure Index 10 and 32), a Retina IIIC, and blue-coated G-E flash bulbs. I think they make a pretty convincing demonstration of the advantages of flash outdoors." (continued next page)



**HERE'S WHAT FILL-FLASH CAN DO.** When this frolicsome bather was shot with bright sunlight as backlighting and no fill-in light, her features are obscured by disturbing shadows. Similar shot with G-E #5B used as fill-in light results in softer, more transparent shadows, far more detail and texture in girl. No change in exposure was necessary—both shots taken at f/8 at 1/150.



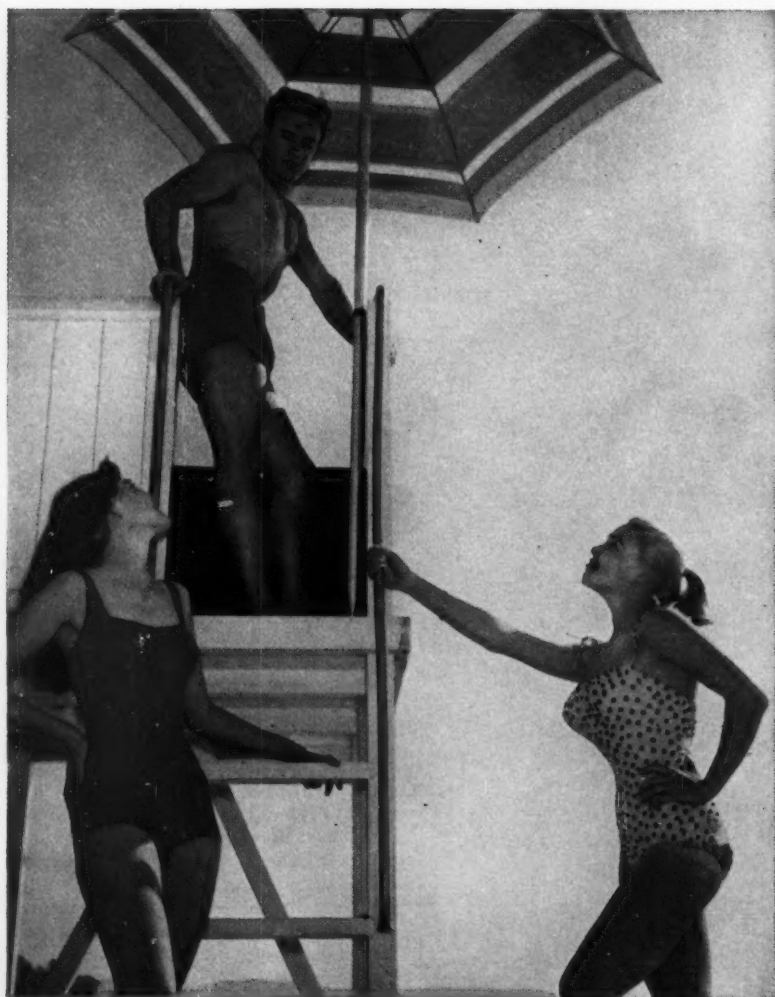


## G-E FLASH NEWS (CONT.)

**INSIDE DOCK SHELTER**, Gowland's small daughter, Mary Lee, is hardly more than a black shape against the brightly lit sea. To balance foreground against background, Gowland used a G-E PowerMite M2B on camera, exposed for daylight conditions outside... 1/50 second at f/8.



# FOUR TYPICAL SUMMER SCENES AND



**IN SHADE** of beach umbrella, Life Guard was too high up to get reflected light from sand, so Gowland used a G-E PowerMite M2B to lighten facial shadows. Even though PowerMite was used at a distance of 20 feet from subject, it packed enough power to make a definite improvement in the picture. Exposed for 1/50 second at f/8.



**HAZY D**  
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**HAZY DAY** gave a dull, lifeless look to this surf-casting shot. But G-E #5B used on camera with no reflector adds clarity, gives truer color tones, brings out detail in face. Gowland used #5B bulb on M-synch so that fast shutter speed could be used to stop motion...1/250 second at f/5.6



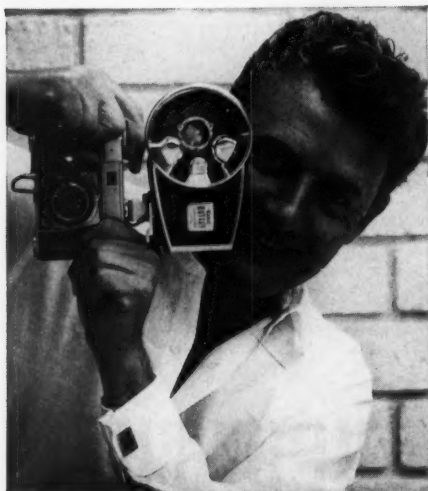
## HOW G-E FLASH IMPROVED THEM

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**PORTRAIT** of girl facing directly into sunlight results in dark shadows under eyes, unnatural squinting expression. By using a G-E PowerMite M2B as fill-in light, Gowland was able to turn girl slightly away from sun and capture this relaxed, pleasing portrait. Note how added light improves modeling in girl's face. Exposed for 1/50 at f/11.



# HOW TO FIGURE FILL-FLASH EXPOSURES



"The rule," says *Gowland*, "is first and always set your camera shutter and aperture exactly as though you were going to take the picture *without* flash. Then, without changing these settings, figure your flash.

"Take an example. With outdoor color film rated at 32, your exposure settings on a sunshiny day might be  $f/8$  at  $1/100$ . At this shutter speed, your Guide Number\* for a G-E #5B in a polished reflector is 85. This means that you'll get the balanced lighting you want when the flash is 10 feet from the subject. You see, the  $f/8$  for which you have already set your camera is divided into the 85 Guide Number, giving a normal shooting distance of 10.6 ft. But I've found that there's a whale of a lot of leeway in getting good pictures by this method. As a matter of fact, in this example, the flash would improve the picture if used within the range of 7 to 15 feet.

"What it boils down to is this: you have to get awfully close before the flash overpowers the daylight—and you have to get awfully far away before it loses its effect altogether. Many professionals, when operating fast, will work at a basic exposure for the daylight and fire flash bulbs regardless of the shooting distances, fully confident they won't spoil the picture, and will almost always improve it.

"However, I always try to get a so-called 'normal' amount of fill by controlling the intensity of the flash. To strengthen it, you can, of course, move it in closer to the subject or use a bigger bulb. To weaken the flash, you can back it off the camera, or drop a handkerchief across the face of the reflector (which cuts the light about in half), or remove the reflector (which cuts the light by three  $f$ /stops).

"So much for the theory of fill-flash. The fun is in the practice—so go out and try your hand at it! You'll probably surprise yourself with the results!"

\*From G.E. PHOTOLAMP AND LIGHTING DATA Booklet or G-E Flashbulb carton.

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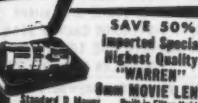
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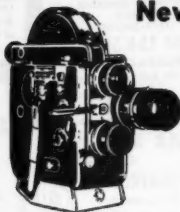
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- Famous Zeiss Tessar f/2.8 lens
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DOWLING's also offers proudly the incomparable CONTAX—finest camera bearing the ZEISS name. With its all-metal focal plane shutter to 1/1250 second and complete battery of lenses from 21mm wide angle to 135mm telephoto, the 1957 CONTAX masters any assignment! CONTAX Ila with Sonnar f/2.0 lens \$298.00 Cash or \$29.80 Down; with Sonnar f/1.5 lens \$318.00 Cash or \$31.80 Down. CONTAX Iila (built-in meter) \$30.00 additional. Write us today for complete, FREE Contax brochure!

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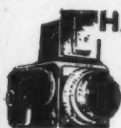
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Thousands of newsreel cameramen, TV stations, schools and other film producers have proved the superb quality and versatility of the AURICON Cine Voice camera. Now—finer than ever—the CINE VOICE II offers you the means for really great, exciting 16mm movies.

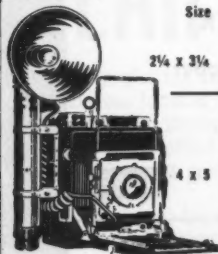
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Size	Coated lens in shutter	Speed	Crown
		Graphic	Graphic
2 1/4 x 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	\$355.	\$315.
	105mm Xenar f/3.5	310.	290.
	105mm Tessar f/3.5	315.	293.
4 x 5	135mm Xenar f/4.7	315.	293.
	135mm Optar f/4.7	306.	335.
	127mm Ektar f/4.7	306.	335.
	135mm Tessar f/4.5	305.	315.
	135mm Xenotar f/3.5	419.	390.
	150mm Xenar f/4.5	305.	315.
	150mm Xenotar f/2.8	525.	492.
	152mm Ektar f/4.5	405.	354.
	152mm Golden Dagor f/6.8	405.	354.

New Graphic rangefinder is made only for 4 x 5 cameras. 2 1/4 x 3 1/4 outfits are supplied with Kalart coupled rangefinder.

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## PICTURES in a MINUTE

by JOHN WOLBARST

**4 IDEAS:** For sharpness, you've got to hold that camera steady. Here's a sure-fire way. Also a warning about flashbulb trouble.



There's no doubt about it—your Polaroid Land camera is quite a handful. Frequently, people tell me that they have trouble holding it steady. And then I show them a little routine for

camera holding by means of which even the most delicate lass can hold a Speedliner or Pathfinder rock steady. Actually, it's a take-off on the method used by press photographers to keep those bulky 4 x 5 cameras vibration-free, even under the most trying conditions.

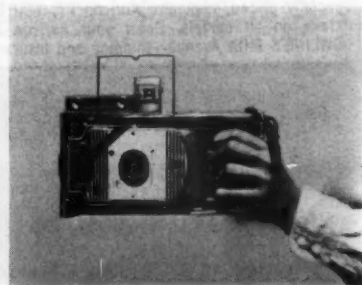
#### The grip's the thing

Notice that leather carrying handle on the camera? First tighten the straps a bit so the palm of your hand just fits snugly *between* the handle and the camera body. Now slip your left hand through and take a firm grip on the camera as in *photo 1*. Fingertips should curl around the top of the camera and fit into the area next to the front door latch.

Now, turn the camera around, get the feel of the balance in various positions. Try holding the camera this way while you adjust the shutter, or change focus. Learn to do everything with the camera gripped in the left hand.

The next consideration is a firm resting place for the camera—and that's on your right shoulder. Just hoist it up there (with just the left hand) and adjust it so you can look through

(Continued on page 36)



1. Take a firm grip with the left hand, inside the carrying strap.

THESE ARE THE TOP 3 FEATURES IN EXPENSIVE CAMERAS TODAY:



**1. Internally-Coupled Automatic Lenses**—that permit you to focus at full aperture for maximum light, then close down to the selected aperture automatically when you shoot. The coupling mechanism inside—not outside—the camera body makes for greater efficiency.

**2. Lens Interchangeability**—the feature indispensable to the photographer who wants to explore every photographic field—wide-angle photography, portraits, telephoto work, macro and microphotography, etc.

**3. Two-way single-lens viewing**—either through Waist-level finder for perfect composition control or through prismatic eye-level finder, ideal for action scenes. And never a worry about parallax error!



# AND ONLY PRAKTICA<sup>FX3</sup> GIVES YOU ALL 3 AT A POPULAR PRICE!

Yes... you show the insight and buying sense of a professional when you decide on the new automatic Praktica FX3... the best dollar-for-dollar value in the fine camera field. Only Praktica FX3 offers—at a price within reach—all three top features found only on the most expensive cameras... internally-coupled automatic lenses, lens interchangeability and two-way single-lens reflex viewing!

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Praktica FX3 Automatic with f/2.8, 50mm C.Z. Jena Tessar with automatic diaphragm control . . \$179.50

### Also available:

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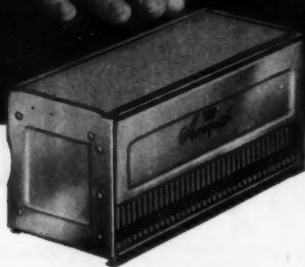
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## PICTURES IN A MINUTE

(Continued from page 34)



2. Raise camera to your right shoulder, look through the viewfinder.



3. Right hand merely steadies camera. Middle finger trips shutter.



4. Upside down camera is very steady for verticals, quite comfortable, too.

the viewfinder. This means turning your body so that the right shoulder points at your subject, as in *photo 2*. Remember, do all the camera aiming with just the left hand.

### **Squeeze that shutter release**

Now bring the right hand up as in *photo 3*. Press the palm against the bottom of the camera so there is a bit of tension against your left hand grip.

I find the middle finger best for tripping the shutter. Don't suddenly jerk at the shutter release. Start squeezing it gently. There's a certain amount of free movement there and the actual release should be so smooth as to be almost imperceptible.

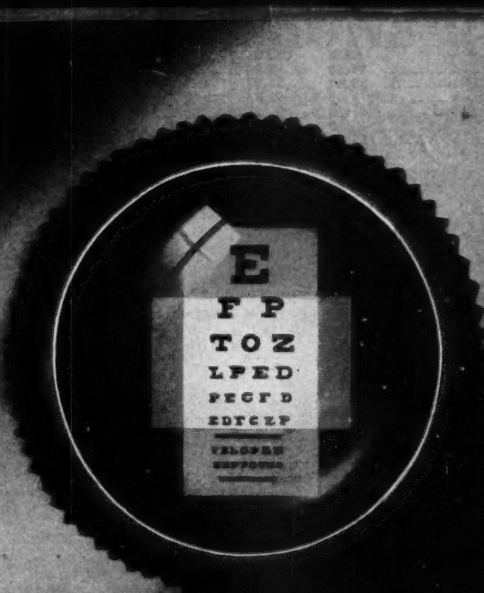
In *photo 4* you see the camera held upside down. It looks odd, but it's quite comfortable. Just practice it a few times. Only drawback to this is that it

(Continued on page 38)



## 37

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because

# YOU SEE BETTER

through the **Minolta 'A'**

**VIEWFINDER  
RANGEFINDER**



... and you see better simply because more light reaches your eye through the MINOLTA 'A' coupled range/viewfinder system, with an oversized viewfinder eyepiece, an extended barrel viewer, and an extremely large front viewfinder window—giving you the largest and brightest image of any camera in the MINOLTA 'A's class. Result—better focusing and sharper pictures. And that's not all! A single-stroke film advance and shutter-set lever... a fully synchronized Optiper MX precision shutter (speeds 1-to-1/300th sec.) with exclusive convenient shutter speed selector wheel on top... click-stop diaphragm... and, of course, the famous ROKKOR 4-element f/3.5 coated lens... all add up to make the MINOLTA 'A' easily your best 35mm camera buy at only **\$49.95**

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## PICTURES IN A MINUTE

(Continued from page 36)

can't be used with bounce flash. For that, you'll have to turn the camera right side up. But the grip remains the same. Camera is grasped in the left hand; the palm of the right hand presses up against the bottom of the camera. Rest your right elbow against your body.

### Non-standard flashbulb base

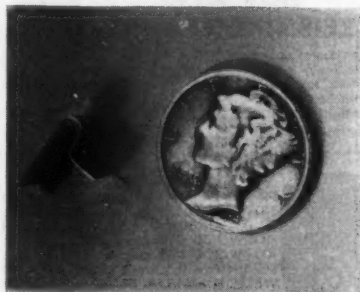
If some of your flashbulbs haven't been going off recently, and if you can't figure out why not, this previously undisclosed bit of information may help.

The manufacturer of the metal bases used in several brands of flashbulbs recently changed the design. Scads of bulbs were shipped out before someone discovered that the redesigned base did not make reliable electrical contact with all types of flashguns, so bulbs would not always fire. Polaroid flashguns are among those in which the new bulbs are useless.

Bulb manufacturers have now returned to the original base design, but there are still many of those non-standard bulbs sitting around on dealers' shelves.

A few weeks ago I ran into this trouble myself. Before the evening was out I had dismantled my Polaroid flashgun, changed the battery, and checked connections to the point of exasperation. It just never occurred to me that so many flashbulbs could be defective.

To remedy this situation, Polaroid



Tiny metal adapter, available free of charge, insures against flash failure due to vagaries of bulb design.

Corp. has introduced a little adapter to insert in your Polaroid flashgun. It's a tiny piece of metal (see photo), and once installed it's permanent. In addition to curing the present trouble, it's insurance against future bulb design vagaries.

If you'd like to have one of these adapters, without charge, just write to me c/o MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y. Ask for "Polaroid flash adapter." It will be sent with complete illustrated instructions for installation (which, by the way, is an extremely simple operation).—THE END

# NEW products

## Three Format Slide Projector



If you shoot slides in more than one format—35mm, bantam, or  $1\frac{1}{2} \times 1\frac{1}{2}$  (super-size slides)—and want to combine them in one showing, the new fully automatic Wollensak 815 2 x 2 slide projector can make it possible. The projector shows up to 36 slides as slow or fast as you like. It has a Wollensak 5-in. f/3.5 lens, 500-watt lamp, automatic fade-in and fade-out, diaphragm control of light for overexposed or underexposed slides, and built-in pointer. It also has an illuminated function dial, remote control, single frame stereo slot, air scoop cooling system, and self-contained viewing screen. Price, complete with self-contained two-toned case, extra condenser lens for  $1\frac{1}{2} \times 1\frac{1}{2}$  slides, and seven magazines, is \$149.50. For additional information, write:

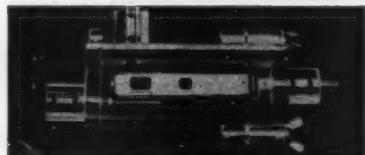
WOLLENSAK OPTICAL CO.  
320 EAST 21 ST., CHICAGO 16, ILL.

## New Telephoto For Exakta

Exakta owners will be interested in a new Meyer Primotar 135mm f/3.5 telephoto lens. The lens has an  $18^\circ$  angle of view and nine f-stops from f/3.5 to f/22. The distance scale is calibrated from 5.2 ft. to infinity. A depth of field scale is engraved on the chrome lens mount. The lens weighs 16 oz. and measures 5 in. overall. It takes series VII adapters and filters. Price of the Meyer Primotar lens is \$89.50. For additional information, write:

EXAKTA CAMERA CO.  
705 BRONX RIVER RD., BRONXVILLE, N. Y.

## Underwater Case for Minox



Minox subminiature camera owners who want to shoot underwater photographs can now get a waterproof case especially designed for the Minox camera. The case weighs less than one pound and has a control for advancing film underwater. Additional controls for shutter and focus can be added. A flashgun may also be used. The case is made of Plexiglass and is priced at \$75. For additional information, write:

WALTER GRAY PHOTODRAMA  
2005 HOLLYWOOD BLVD., HOLLYWOOD, FLA.

## Focusing System for Movie Lenses

A new quick focusing system for 8 and 16mm telephoto movie lenses should help home movie makers get sharply focused pictures. The Walz Tri-Color Click Zone Focusing movie lenses have

(Continued on page 42)

If he can add

$$\begin{array}{r} 2 \\ + 2 \\ \hline \end{array}$$



...he'll get  
perfect  
exposures  
every time



with the

## Minolta AUTOCORD 'L'

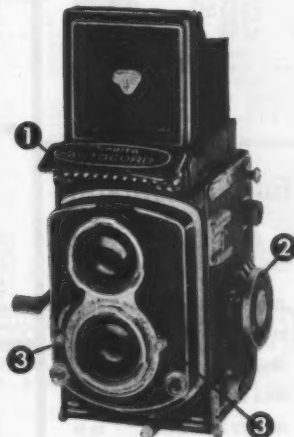


Yes, here is the only camera that makes everybody an expert on exposure...because there's no fussing with f/stops and shutter speeds, unless you prefer to! Look how easy it is. First you AIM the camera with the built-in exposure meter (1) at the subject...READ the number indicated by the pointer on the light-value scale (2)...SET the two indicators (3) on the lens mount of the diaphragm and shutter scales, to add up to that scale number...focus through the brilliant fresnel viewing lens and then SHOOT. Result...a truly perfect exposure. Then to insure a perfect picture, you can rely on the famous ROKKOR 75mm 4-element f/3.5 coated lens...and 1-to-1/500th sec. synchronized Sekosha MFX precision shutter. Add to this the convenience of fully automatic film advance and shutter cocking and one-stroke helicoid focusing...and you have an unbeatable combination at an unbeatable price...only \$124.50

(Leather case & accessories available)

Minolta AUTOCORD—Same features as Autocord 'L' without exposure meter system...only \$99.50

Recommended by your favorite dealer.



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U. S. Sales Agent: The FR Corporation, 951 Brook Ave., New York 51, N. Y.  
Canadian Agent: Anglophoto Ltd., Montreal, Toronto, Vancouver



# ONLY Wall St. Camera Exchange



"A TRADE  
A MINUTE"

## BRAND NEW AUTOMATIC

### Exakta vx

**43<sup>50</sup>**



Plus your  
old Exakta VX  
(Body for Body)  
• SINGLE FLASH POST • Internally  
Improved Shutter • Body Lock •  
New Exposure Counter • Standard  
Rewind, etc.

\$73.50 + your Exakta V  
98.50 + your Exakta I, II  
68.50 + your Leica IIIF  
49.50 + your Contax IIIA  
108.50 + your Praktiflex FX  
88.50 + your Canon IVS2

## BRAND NEW LATEST 1957

### Canon VT

With F1.8 Canon Extreme  
High Speed Razor Sharp Lens

**58<sup>50</sup>**

Plus your  
Leica IIIF  
with F2  
Summilor



\$38.50 + your Canon IVS2  
98.50 + your Leica IIIF  
68.50 + your Contax IIIA  
48.50 + your Exakta VX  
38.50 + your Nikon S-2

## 50MM F1.2 CANON LENS

\$88.50 + your Summarit f1.5  
108.50 + your Summilor f2  
128.50 + your Serenar f1.8  
127.50 + your Summarit f2

## 35MM F1.8 CANON LENS

\$68.50 + your Summaron 35mm  
88.50 + your Elmar 35mm  
68.50 + your Canon 35mm  
57.50 + your Canon 28mm

## BRAND NEW 1957

### Canon T8

MOVIE CAMERA F1.8 Canon Lens

**98<sup>50</sup>**

Plus your  
8mm Movie Camera  
with F1.9  
Lens in Trade



All Cameras Accepted in Trade

## GO AUTOMATIC!

### fully automatic lenses



For Exakta,  
Exo, Pentacoon,  
etc.

35mm F3.5 G Element Lens \$ 39.50  
+ your w.a. lens  
35mm F2.8 Zeiss Flektagon 39.50  
+ your 28mm Angenieux  
50mm F2.8 Zeiss Tessar 34.50  
+ your F2.8 Tessar PS  
50mm F1.9 Schneider Xenon 64.50  
+ your F2 Biotar PS  
50mm F2 Zeiss Biotar 39.50  
+ your F2 Biotar PS  
135mm F3.5 Xenar Stigmat 89.50  
+ your 135mm lens  
135mm F2.8 Steinheil Quinar 117.50  
+ your 135mm lens  
All lenses traded for  
the new Automatic Lenses

## BRAND NEW 1957

### Contaflex III

**49<sup>50</sup>**



Plus your  
Contaflex II  
\$62.50  
plus your  
Contaflex I

CONTAFLEX IV,  
ADD \$17.50 TO ABOVE PRICES

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### Rolleiflex 3.5 G

**79<sup>50</sup>**



Plus your  
Rolleiflex LV5

ROLLEI 2.8E \$87.50  
+ your 2.8D

with Exposure  
Meter, add \$35.00

## BRAND NEW LATEST

### Contax IIIA & IIA

**79<sup>50</sup>**



old IIAA  
for new IIAA

old IIA for new IIA  
(Body for Body)

• MX Flash Synchronized • Takes  
all Bulbs and Strobe • Standard  
Flash Post • Needs no Special Cord

## BRAND NEW LATEST

### Retina IIIC

**99<sup>50</sup>**



Plus your  
35mm Rangefinder  
Camera in Trade

• Interchangeable Lenses • Light  
Valve System • Self Timer •  
Fully Synchronized • Rapid Wind  
• Light Meter

\$59.50 + your Vitezza "L"  
88.50 + your Vitezza MX  
79.50 + your Contaflex MX  
48.50 + your Contaflex II  
87.50 + your Argus C4  
69.50 + your Retina IIA

## BRAND NEW LATEST

### Konica III

**79<sup>50</sup>**



Plus your 35mm  
Rangefinder  
Camera in Trade

• F2 Hexanon Lens • Rapid Film  
Transport • Speeds 1-1/500 Sec. •  
Self Timer • Luminous Viewfinder  
• MX Synchronization

## BRAND NEW LATEST 1957

### Aires III

**69<sup>50</sup>**



No Trade Needed

• F1.9 Ultra Speed Lens • Speeds  
1/5-1/500 Sec. • Rapid Film Wind  
• MX Synchronization • Brilliant  
Viewfinder • Focus 20" to Infinity



## FULLY AUTOMATIC 1957

### Praktina FX

with fully automatic F1.9 Quinon &  
automatic F2 Biotar Lenses

• Unique, built-in fully automatic diaphragm  
Lens Control  
• Interchangeable 3-way focusing system  
• Speeds 1-1/1000 Sec.  
• Interchangeable Lenses  
• Interchangeable Finders  
• Full MX Synchronization  
• Self Timer

\$89.50 + your Exakta VX  
\$9.50 + your Exa  
\$8.50 + your Leica IIIF  
\$9.50 + your Retina IIIC

\$89.50 + your Pentacoon  
\$9.50 + your Contaflex  
\$9.50 + your Contax IIIA  
\$29.50 + your K. Signet

## ALL BRAND NEW AT BIG DISCOUNTS!

## 35MM CAMERAS

Argus C3 F3.5 case, flash	Reg. \$ 52.00	Sale \$ 49.00	Kodak Pony 135e F3.5	Reg. \$ 75.00	Sale \$ 70.00
Argus C4 F2.8 case, flash	52.00	49.00	Kodak Signet F3.5 Ekatar	130.50	89.00
Argus C44 F2.8 case, flash	117.00	88.50	Signet 135 F3.5 Ekatar	69.00	49.45
Graphic 35 F3.5, case					
flash	80.50	66.50			
Graphic 35 F2.8, case, flash	90.50	74.00			

## MOVIE CAMERAS

B&H 220 Camera, F2.5	Reg. \$ 99.95	Sale \$ 33.00	B&H 172A Mag. Turret	Reg. \$ 109.05	Sale \$ 152.50
B&H 252 Camera, F2.5	49.95	38.00	f1.9		
B&H 252B Camera, f1.9	59.95	44.50			
B&H 134V Camera, F2.5	99.95	77.50			
B&H 134W Camera, f1.9	119.95	98.50			
B&H 172B Mag. F2.5	134.95	109.50			
B&H 134TA Turret f1.9	169.95	132.50			

## MOVIE PROJECTORS

B&H 173B Diplomat	Reg. \$ \$209.95	Sale \$209.50	16MM		
B&H Monterey 252	79.95	61.00	Ampro Stylist Deluxe	419.65	304.50
B&H Regent 1221L	159.95	128.50	Sound	233.95	187.50
B&H Regent 1221L	179.95	138.50	B&H Statemag	299.95	239.00
Brownie, 500W	72.50	54.45	B&H Model D Selecta	79.50	59.50
Brownie, 500W	74.50	55.00	B&H 200E F1.9	299.95	229.50
Kodak Showtime 500W	115.00	85.00	B&H 70DR f1.9	388.50	306.50

## AUTOMATIC SLIDE PROJECTORS

B&H 303 Headliner	Reg. \$ 69.50	Sale \$ 42.50	LaBelle Professional 75		
B&H Robomatic proj. &			500W Remote	154.05	117.00
case	149.50	111.50	TDC Headliner 303	59.50	43.00
Graphic Constellation	89.75	68.00	Selectron & CC	97.50	50.00
500W, Auto Changer			TDC Duo 300	87.50	50.00
Graphic Constellation	99.75	74.00	TDC Model D Selecta & CC	84.50	62.50
500W, Auto Slide Timer	99.50	44.50	TDC Duo 500	144.50	107.50
Kodak Signet 300	72.50	54.45	TDC Stereo Projector	149.50	111.50
Kodak Signet 500	59.95	44.45	Viewer	80.50	66.50
LaBelle Showman, 500W	94.95	69.00	TDC Stereo Proj. (500)		
LaBelle Producer, 500W			TDC Streamliner 500		

## EXPOSURE METERS

ELECTRONIC METER					
Argus L3, case	\$ 16.95	\$ 12.25	Weston Master III & case	32.50	24.00
Argus L4, case	17.50	13.00	Sixtamat X3	29.95	19.95
Bewl Automatic	29.95	19.45	Leica M3	30.00	22.50
G.E. PRI	32.50	23.00	Weston Master II	29.95	16.50
G.E. Guardian, case	34.50	23.00	Horvex 2, Latest	33.95	12.50

## TAPE RECORDERS

B&H Miracle 2000	Reg. \$ \$209.50	Sale \$218.50	Ampro Model 758-T	Reg. \$ 284.45	Sale \$ 199.50
TDC Stereotone	269.50	194.00	Midgetape Mohawk	249.50	184.50
Ampro Model 758	249.50	179.50	Pocket Size		

## ELECTRONIC FLASH GUNS

Ultralite Expert IV	Reg. \$ 69.95	Sale \$ 39.95	Ultralite Reporter IIS		
Ultralite Matador 4808	99.95	69.95	with battery	109.05	119.50
Ultralite Matador IIS	124.95	72.50	Braun Hobby	109.50	67.95
Mighty Light Deluxe with	99.95	72.50	Braun Hobby Automatic	54.50	34.50
Nicad	99.95	72.50	FR II, AC & Battery	54.50	34.50
			Scale	84.50	37.50

## SAVE A BUCK DEPT.

Argus C3, F3.5 lens	Reg. \$ 23.50	Sale \$ 19.50	21mm F4.5 Zeiss Biogon	Reg. \$ \$129.50	Sale \$ 119.50
Argus C4	39.50	28.50	28mm F4.5 Zeiss Biotar	119.50	89.50
Boley "C" Reflex, F3.2 lens	28.50	17.50	28mm F8 Zeiss Tessar	49.50	39.50
Canon IVS-2, F1.8 Canon lens	137.50	89.50	28mm F3.5 Nikkor	89.50	79.50
Canon V, F1.9 Canon lens	137.50	89.50	28mm F3.5 Canon	79.50	69.50
Contaflex I, F2.8 Auto Tessar	89.50	69.50	35mm F2.5 Nikkor	87.50	79.50
Contax D, F2.8, pre-set Tessar	69.50	49.50	35mm F2.5 Summaron	89.50	79.50
Contax III, F2 lens	86.50	69.50	35mm F2.5 Angenieux	84.50	69.50
Contax IIIA body, Synchroniz.	69.50	49.50	75mm F1.5 Zeiss Biotar	89.50	79.50
Contessa F2.8 Tessar	79.50	59.50	85mm F2 Zeiss Sonnar	89.50	79.50
Contax IIIA, F2, cld. Sonnar	169.50	129.50	85mm F2 Nikkor	89.50	79.50
Exakta II, F2.8 lens	49.50	39.50	85mm F1.9 Canon	89.50	79.50
Exakta V, F2 Xenon	89.50	69.50	85mm F4.5 Zeiss Triotar	48.50	39.50
Exakta VV, F2 Biotar pre-set	129.50	99.50	90mm F4 Elmar	64.50	54.50
Kodak "35" RF, F3.5	19.50	14.50	90mm F4 Elmar, collapsible	97.50	87.50
Leica M3, F2 Summilux	239.50	199.50	135mm F4 Zeiss Sonnar	79.50	69.50
Minom III, F3.5 lens	87.50	69.50	135mm F4 Zeiss Hektor	89.50	79.50
Nikon S1, F1.4 Nikkor, MX	149.50	119.50	135mm F3.5 Nikkor	89.50	79.50
Nikon S2, F1.4 Nikkor	199.50	159.50	135mm F4 Canon	89.50	79.50
Prominent F1.5 Nikkor	39.50	29.50	Retina Curvar Lens, 50mm, f4	44.50	34.50
Retina IIA, F3 Xenon	64.50	49.50	Retina Longar Lens, 80mm, f4	82.50	69.50
Rolleiflex IV, F3.5 Xenar	62.50	49.50	Retina 80mm Auxiliary Lens	9.50	9.50
Rolleiflex V, F3.5 Xenar	77.50	64.50	Retina 35-80 Optical Finder	11.50	9.50
Rolleiflex MX, F3.5 Tessar	99.50	79.50	Retina Field Case, Model B	9.50	9.50
Yashicamat, F3.5 lens	169.50	129.50	Close Range & Viewfinder Kit	26.50	26.50

## MORE LOW COST TRADES

MORE LOW COST TRADES					
Exakta "66"	Reg. \$ 89.50	Your Rollei 2.8	Alpha 7	Reg. \$ 117.50	Your Contax IIIA
Exakta "66"	129.50	Your Rollei 2.8	Alpha 7	117.50	Your Contax IIIA
Linhof Super Tech	219.50	Your Pacemaker Graphic	Contaflex III	64.50	Your Retina IIIA
Leica IIIF S.T.	49.50	Your IIIF Red dial	Konica III	39.50	Your Argus C-4
Leica IIIF	89.50	Your Leica IIIC	Nikon S-2	149.50	Your Retina IIIC
Leica M3	119.50	Your Leica M3	Nikon S-2	149.50	Your Retina IIIC
Leica M3	99.50	Your Exakta VX	Nikon S-2	138.50	Your Contaflex
Minom IIS	49.50	Your Minom IIS	Nikon S-2	99.50	Your Leica IIIF
Praktiflex FX	129.50	Your Praktiflex FX	Praktiflex FXS	37.50	Your Contaflex
Alpha 7	117.50	Your Exakta VX	Praktiflex FXS	37.50	Your Praktiflex FX

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## Exa mx outfit



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### HERE'S WHAT YOU GET

- New 1957 Exa MX
- 50mm F2.8 Westar Click-Stop Lens
- Penta Prism Finder
- Split-Image Rangefinder Insert
- Extra Ground Glass Insert
- 100mm F4.5 Exa Telephoto Lens
- Exa Extension Tube Set
- Exa B.C. Flashgun
- Leather Case

50mm F3.5 Zeiss Tessar instead of Westar, add \$17.50

50mm F2.8 Automatic Westar instead of Westar, add \$37.50

BRAND NEW 1957 AUTOMATIC

## Pentaccon outfit



REG. 413.70

now **159<sup>50</sup>**

### HERE'S WHAT YOU GET

- 1957 Automatic Pentaccon
- 50mm F2.8 Automatic Westar Lens
- Prismatic Viewfinder
- Strobe & Bulb Synchronization
- 100mm F4.5 Pentaccon Telephoto Lens
- Extension Tube Set for Close-ups
- Pentaccon B.C. Flashgun
- Leather Case
- Free Exposure Meter

F2 Automatic Westar instead of Westar, add \$19.50

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Fully Equipped for Normal, Telephoto and Close-up Photography. Because with one of our complete outfits you get everything needed to take superb color or black-and-white photographs—normal shots, portraits, telephoto, close-up work, etc. Every accessory in these outfits is carefully selected to provide utmost versatility for any photographic situation. These accessories are not available everywhere—if you could buy them separately they would cost many times more than WALL STREET CAMERA EXCHANGE offers them for.

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"An Outfit for Every Pocketbook"

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## Exakta vx\* outfit

REG. \$95.90

now **258<sup>50</sup>**



\*DISC.

### HERE'S WHAT YOU GET!

- Brand new Exakta VX\*
- 58mm F2 Pre-set Biotar Lens
- Penta Prism Finder (hagge)
- Split-Image Rangefinder Insert
- Extra Ground Glass Insert
- 135mm F3.5 Pre-set Telephoto Lens
- Exakta Extension Tube Set for Close-ups
- Exakta B.C. Flashgun
- Leather Case

Latest Exakta VX instead of disc. model, add \$29.50  
Fully Automatic Biotar lens instead of Pre-set Biotar, add \$49.50  
Extra Waist Level and Sports Finder \$12.95

FREE EXPOSURE METER

BRAND NEW LATEST

## Praktica FX-2 outfit



REG. 217.20

now **98<sup>50</sup>**

### HERE'S WHAT YOU GET

- Brand new Praktica FX-2
- Optical Waist Level & Sports Finder
- 50mm F2.8 Westar Click-Stop Lens
- 100mm F4.5 Telephoto Lens
- Extension Tube Set for Close-ups
- BC Flashgun
- Leather Case

Above outfit available with 50mm F2.8 Pre-Set Tessar, F2.8 Automatic Westar, F1.9 Pre-Set Primoplan or F2 Automatic Westar Lenses. Prices on request.

SAVE \$150.00

## Retina IIIC COMPLETE OUTFIT

REG. \$389.00



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### HERE'S WHAT YOU GET

- 1957 Retina IIIC
- 50mm F2 normal lens
- 35mm F5.6 Curtar Wide-Angle Lens
- 80mm F4 Longar Telephoto Lens
- 35-80 Optical Finder
- 3 Lens Shades
- B.C. Flashgun
- Deluxe chrome trim Leather Case

## "WORLD'S FINEST OPTICS"

BRAND NEW HI-SPEED

## Soligor

135mm F2.8 PRE-SET LENS

FOR EXAKTA, EXA, PENTACON, CONTAX S & D, PRAKTIKA

REG. 89.95

now **47<sup>50</sup>**

SPECIAL \$20 allowance for any lens in trade against above

135mm f3.5 pre-set. Reg. \$99.95 Spec. \$34.50  
DeLuxe plush-lined case. \$6.50

- Top quality, high speed lens
- True telephoto; extremely sharp
- Highly color corrected
- Hard coated on all surfaces
- New chrome and anodized mount

135mm f4.5 for Argus C-3. \$49.95 \$34.50

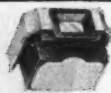
## SOLIGOR HI-SPEED MOVIE LENSES

8mm 116" F1.1. Reg. \$99.95 Spec. \$49.95  
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8mm 116" F1.9 TELE. 38.95 27.50  
16mm F1.9 Focusing W.A. 49.95 34.95  
16mm F1.5 Focusing W.A. 69.95 49.95  
16mm 3" F1.5. 69.95 49.95

## LENSES — AND — ACCESSORIES

for EXAKTA, CONTAX D, PRAKTIKA FX, PRAKTIFLEX, CONSOL, PENTACON, HEXACON

	List Price	Our Price		List Price	Our Price
ANGONIUX			Novoflex Ext. Bellows	\$34.50	\$23.50
f/3.5, 28-mm.	\$120.00	\$82.50	Novoflex Double Ext. Bellows	59.50	41.50
f/2.5, 35-mm.	99.50	67.50	Novoflex Bellows, lens hood	14.25	8.50
f/1.8, 50-mm.	149.50	103.00	Novoflex Slide Copy Device	22.50	14.50
f/2.5, 90-mm.	94.50	61.95	Leather Case for Bellows	10.00	6.00
f/2.5, 135-mm.	179.50	123.60			
f/3.5, 135-mm.	89.50	61.00	EXAKTA ONLY:		
f/4.5, 180-mm.	96.00	64.00	Ihagee Type Ext. Tube Set	24.00	7.95
ZEISS			Ihagee Type 2 in 1 Adapter	10.00	6.95
f/2.8, 35-mm. Flektagon Auto	149.95	103.00	Microscope Adapter with Tube	24.00	6.95
f/2, 58-mm. Biotar Autom.	165.00	104.50	Ihagee Waist Level Finder	20.00	12.95
f/2.8, 50-mm. Tessar, Auto	100.00	67.50	Ihagee Prism Range Finder	85.00	36.50
f/1.5, 75-mm. Biotar P.S.	216.50	137.50	Ihagee Eveready Case	12.00	7.95
f/4.0, 135-mm. Triotar P.S.	85.00	60.50	Ihagee Deluxe Eveready Case	15.00	9.95
f/4.8, 180-mm. Sonnar P.S.	395.00	217.50	Ihagee Body Caps	1.50	.85
KILPITT			Ihagee Eye Piece for Penta	6.00	3.95
f/3.5, 40-mm. Macrokilar E	89.95	61.75	Ihagee Range Finder Glass	35.00	13.95
f/3.5, 40-mm. Macrokilar D	114.95	79.95			
f/2.8, 60-mm. Macrokilar	269.95	187.50	PENTACON ONLY:		
f/3.5, 150-mm. Tele-Kilar	154.50	107.50	Ext. Tubes	12.95	8.95
SCHNEIDER			Folding Bellows	19.95	9.95
f/1.9, 50-mm. Xenon Auto	169.50	107.00	Eye Piece	9.95	4.95
f/3.5, 135-mm. TeleXenar Auto	144.50	103.50	Bellows	34.50	18.95
STEINHEIL			Sports Finder	19.95	10.95
f/3.5, 40-mm. Casaron	54.50	36.50	Case for Pentaccon	15.00	9.95
f/1.9, 55-mm. Quinon Auto	169.50	107.50	Deluxe B. C. Flashgun	12.50	8.95



## Penta-Prism RANGEFINDER

For Exakta and Exa cameras. With range-finder glass and leather case.

Reg. \$55.00

BRAND NEW **22.50**

Rangefinder Insert Alone 98.75

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SEPTEMBER, 1957

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41

## Bring New Brilliance To Your Color Movies With OPTICOLOR\*



The barber pole...  
a colorful sight.  
Now for the first time  
its true brilliance can be  
faithfully captured by  
OPTICOLOR\*

### \*ELGEET'S NEWEST ACHIEVEMENT IN 8mm LENS DESIGN

For the 95% of home movie-makers now using color film, Elgeet is proud to introduce a completely new concept in modern lens-making... Elgeet's exclusive OPTICOLOR design... Lenses designed with OPTICOLOR assure superior color rendition both in tonal range and color quality.



Here are the Elgeet lenses featuring OPTICOLOR... designed for those who want the economy that comes from owning only the finest:

38mm f2.7 focusing TELEPHOTO...\$29.95  
7mm f2.7 fixed focus WIDE ANGLE. 29.95  
38mm f1.9 focusing TELEPHOTO.....49.95  
9mm f1.9 fixed focus WIDE ANGLE. 34.25

WRITE FOR FREE FOLDER

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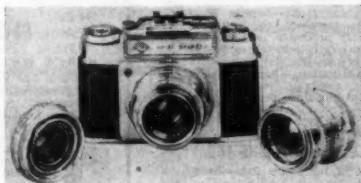
## NEW PRODUCTS

(Continued from page 39)

a focusing band divided into three zones—for close-up, medium, and distant shots. Each zone is printed in a different color, with a click stop in the center of each. Regular footage markings also appear on the focusing ring. The lenses fit standard D mounts on 8mm cameras, and C mounts on 16mm units. Prices are: Walz 38mm f/1.9, \$29.95; Walz 38mm f/2.5, \$24.95; and Walz 38mm f/3.5, \$17.95; all for 8mm cameras. Price for the Walz 75mm f/2.5 for 16mm cameras, \$42.50. For additional information, write:

U. S. PHOTO SUPPLY CO., INC.  
6478 SLIGO MILL RD., WASHINGTON 12, D. C.

### Agfa Introduces 35mm Ambi Silette



The trend toward the behind-the-lens shutter camera with interchangeable lenses increases. The latest entry into the U. S. market is the German-made Ambi Silette, manufactured by Agfa. It has a single window for both rangefinder and viewfinder and incorporates full parallax correction for all focal length lenses. Standard lens for the Silette is an Agfa Color-Solinar 50mm f/2.8 lens with bayonet mount. A single-stroke lever advances film, counts exposure, and cocks the shutter. Other features are self-timer, Synchro-computer shutter synchronized for flashbulbs and electronic flash, and linear shutter speeds from 1 to 1/500 sec. and B. A protective lid covers the rangefinder-viewfinder, preventing dust or grit contamination. Other lenses available are the Agfa Color-Ambion 35mm f/4 wide-angle, and Agfa Color-Telinear 90mm f/4 telephoto lens. Price, with 50mm lens, is \$129. Made in the Western Zone. For additional information, write:

AGFA PHOTO  
515 MADISON AVE., NEW YORK CITY

### Exposure Meter for Konica III



If you're looking for a small clip-on exposure meter for your 35mm camera, you may want to look at the new Konicameter. The

meter is designed to fit into the accessory shoe of the Konica III, and other cameras, and has a film exposure index range of 10 to 1600. The aperture scale reads from f/1.4 to f/32, while the shutter speed scale is calibrated from 4 to 1/1000 sec. The meter has a dim-light opening and bright-light shield. Price, complete with neck cord and leather case, \$9.95. For additional information, write:

KONICA CAMERA CO.  
76 W. CHELTON AVE., PHILADELPHIA, PA.

### New Fast Nikkor Lens

Here's a lens that can probably take pictures anywhere short of the proverbial coal mine. According to the manufacturers, the Nikkor 50mm f/1.1 lens approaches the human eye in its light-gathering ability. The nine-element lens is said to have optical glass of a new type, and is housed in a black, lightweight mount. Click stops from

a great new...  
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For High Speed Development of All Films (Including the New High Speed Emulsions)

Here's the first new liquid developer especially formulated for high speed development of all film. Highly concentrated—24 oz. bottle makes gal. of working solution. Made with Pheni done. \$1.70



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DROP IT  
IT WON'T  
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### other CLAYTON photo chemicals

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West Coast Plant in Los Angeles, Calif.

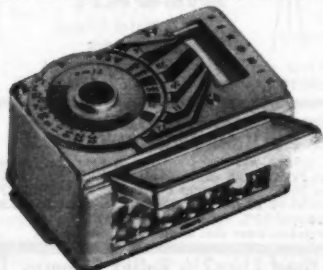


# FOR EXPOSURE MASTERY Rely on a SEKONIC METER



**The SEKONIC  
L-8**

An excellent, economical meter for reflected and incident light—for color or black-and-white. Has detachable, auxiliary, amplifier cell that increases sensitivity by 400%. Calibrated for ASA, from 6 to 1600, f/stops from 1.4 to 22, shutter speeds from 4 secs. to 1/1000th, movie camera shutter speeds, Light Value Scale (LVS), etc. \$11.95, complete with Leather Case, Incident Light attachment and Booster. Sekonic L-8 (without booster) \$8.45



**The SEKONIC CLIP-ON**

Small, compact—for attachment to the camera accessory shoe. Reads both for reflected and incident light. Calibrated for ASA, from 10 to 800, f/stops from 1 to 32, shutter speeds from 4 secs. to 1/1000th. \$8.95 complete with leather case.

Write to distributors for free descriptive literature.

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CAMERA CORPORATION**  
1114 First Ave., New York 21, N. Y.  
West, Alaska and Hawaii.

**PONDER & BEST, INC.**  
814 No. Cole Ave., Hollywood 38, Calif.  
Canada: W. Carlen & Co., Ltd., Toronto  
Serving: Kanematsu Sekonic Service Dept.  
150 Broadway, New York 38, N. Y.

f/1.1 to f/22 are provided and the picture angle is 46°. Price, \$299.50. For additional information, write:

NIKON, INC.  
251 FOURTH AVE., NEW YORK 10, N. Y.

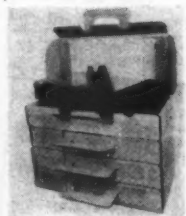
## Electronic Darkroom Timer



The Premier Electronic Timer operates on standard 115-volt AC, has a focus and time setting and can repeat itself without resetting. When the timer is placed on "focus" it provides continuous light. Switch it to "time" and it will allow enlarger or other darkroom unit to run for 1 to 60 seconds, depending on your setting. Power supply cord of enlarger, contact printer, or other device plugs into an appliance outlet incorporated in the timer. It can be externally calibrated for input voltage differences. The timer is encased in an ebony phenolic-molded plastic case and is finished in gold hammeroid. Price is \$29.95. For additional information, write:

PHOTO MATERIALS CO.  
2100 W. FULTON ST., CHICAGO 12, ILL.

## Yankee Slide Accessories



A new transparent amber plastic cover has been designed for the 30-compartment TDC and Viewlex slide trays. Tight fitting, yet easily removable, the Yankee slide tray cover protects slides while the trays are handled or stored.

Also available is the Yankee 6-Pack Carrying Case which holds six 30-compartment TDC and Viewlex slide trays with covers. Each tray is numbered 1 through 30, and comes with a press-on index label.

The Yankee amber plastic covers are priced at \$2.25 per dozen; the 6-Pack Carrying Case, \$4.25. For additional information, write:

YANKEE PHOTO PRODUCTS, INC.  
3325 UNION PACIFIC AVE., LOS ANGELES, CALIF.

## Small Voigtlander Flashgun



Compactness is the keynote of the new Voigtlander folding BC flashgun which may be used on Voigtlander and other cameras with accessory shoes. A magic eye signal light permits testing both flashbulb and battery. The gun can be taken apart quickly and easily for carrying. It takes bayonet

base flashbulbs and M2 bulbs with an adapter. Price, with carrying case, and dual-purpose filter shield, \$9.95. For additional information, write:

H. A. BOHM & CO.  
4761 W. TONHAY AVE., CHICAGO, ILL.

## Telephoto Lens for 35mm Reflex

Owners of single-lens reflex 35mm cameras may be interested in the new Jupien 135mm f/2.8 telephoto lens with a preset diaphragm. The lens fits the Exakta, Exa, Praktika, Praktiflex,

(Continued on page 46)

# NEW

## KALIMAR Single Lens REFLEX



You can now have a fine 2 1/4 x 2 1/4 single lens reflex that combines the best features of 35mm cameras and twin lens reflexes plus new innovations... for only

**\$99.50**

### Features:

- INTERCHANGEABLE PRESET ACCESSORY LENSES NOW AVAILABLE, making the KALIMAR REFLEX truly versatile. Furnished with 80mm f:3.5 Standard Lens that serves as viewing lens and taking lens. Also available: 5-element preset 150mm f:4 Telephoto Lens for close-ups and portraiture, and 73° angle of view 7-element preset retrofocus type 52mm f:3.5 Wide-Angle Lens.



- NO IMAGE BLACKOUT. Instant mirror return ends ground glass blackouts. Subject is always visible without cocking the shutter.
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- AUTOMATIC FILM TRANSPORT.
- FULL FLASH SYNC. For electronic units and for focal plane bulbs at all shutter speeds.

**KALIMAR REFLEX**  
(80mm f:3.5 Standard Lens).....**\$99.50**

Eveready Case.....12.50  
150mm f:4 Tele. Lens.....79.50  
52mm f:3.5 W.A. Lens.....99.50  
Set of 3 Ext. Tubes.....12.95

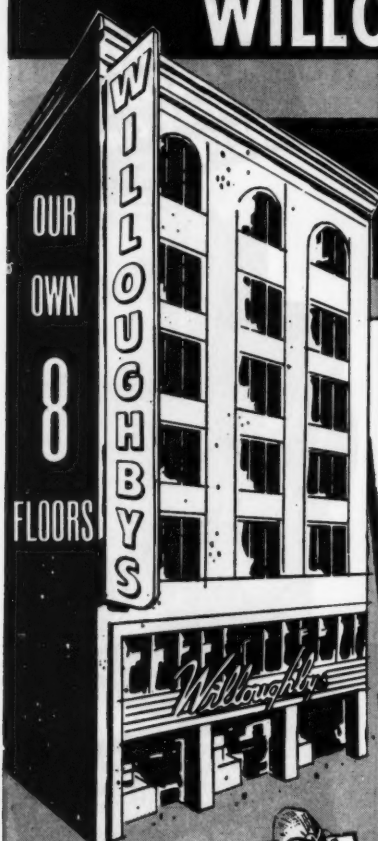
See the KALIMAR REFLEX now at your dealer and examine all the quality features. For literature write Dept. MR79.



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CAMERA,  
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With color-corrected Bolsey-Steinhilf f/2.8 coated lens. Coupled split-image rangefinder. Synchronized shutter with speeds from 1/10th to 1/200th plus X-sync for strobe. You get 2 to 4 extra pictures per roll.



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Picture-in-a-Minute Camera  
List \$89.75 New **65.00** (Discontinued model)



**Special! Bell & Howell-TDC**

Stereo  
Colorist  
Camera

Like New **39.95**

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Price Smash! Brand New!

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Strong, sturdy.

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Includes famous SOLIGOR 45 camera PLUS Folding Flashgun and Deluxe Ever-ready Leather Carrying Case. Sharp, color-corrected f/4.5 lens.

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Case and straps included. Other sizes available at great savings.

**Guaranteed Used 2 1/4 x 2 1/4 Reflex Cameras**

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Ciroflex F, f/3.2 lens, Rapax full sync	\$148.75	\$54.50
Auto Rolleiflex, Tessar f/3.5 cl., sync	\$275.00	\$99.50
Kodak Reflex I, f/3.5 lens, case	\$115.00	\$29.50
Rolleicord II, Xenar f/3.5 lens	\$160.00	\$34.50
Ciroflex, f/3.5 lens, Alphax sync	\$ 87.90	\$34.50
Ikoeflex IIA Tessar f/3.5 cl., M-X sync	\$126.00	\$79.50
Soligor Semi-Auto, f/3.5 lens	\$ 68.50	\$32.50
Photina Reflex, f/3.5 lens	\$ 49.50	\$14.50
Kodak Reflex II, f/3.5 lens	\$155.00	\$42.50

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1600F  
With Tessar f/2.8 Lens  
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80  
Picture-in-a-Minute  
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8mm **Bell & Howell**  
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400-ft. Capacity—Demonstrator  
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Takes 12 2 1/4-inch square pictures . . . on #120 film. Completely waterproof; can be used above or below water.



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**Weston Master III**  
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Only **14<sup>50</sup>** . . . plus your present Master II in good working order.

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Contaflex I, Tessar f/2.8 lens	\$153.50 <b>\$ 84.50</b>
Nikon S2, 1/2 lens	\$310.00 <b>\$149.50</b>
Bolsey C, 1/3.2 lens	\$ 89.50 <b>\$ 27.50</b>
Vite II, Skoper 1/3.5 lens	\$ 54.50 <b>\$ 17.95</b>
Super Baldina, 1/2.8 lens	\$ 59.95 <b>\$ 39.50</b>
Contax IIA, Sonnar 1/2 lens	\$336.00 <b>\$149.50</b>
Ciro 35, 1/3.5 lens	\$ 59.50 <b>\$ 28.50</b>
Argus C3, 1/3.5 lens, case, flash	\$ 69.95 <b>\$ 25.50</b>
Pony 135, 1/4.5 lens	\$31.50 <b>\$ 15.50</b>
Kodak Signet 35, 1/3.5 lens	\$ 75.00 <b>\$ 42.50</b>
Exakta VX, Tessar 1/3.5 lens	\$250.00 <b>\$119.50</b>
Retina IIA, Xenon 1/2 lens, case	\$127.50 <b>\$ 67.50</b>
Graphic 35, 1/3.5 lens	\$ 85.00 <b>\$ 39.95</b>
Minolta A, 1/3.5 lens, case	\$ 58.90 <b>\$ 29.50</b>
Kodak 35 Rangefinder, 1/3.5 lens	\$ 84.75 <b>\$ 29.50</b>
Vitessa, Ultram 1/2 lens	\$159.50 <b>\$ 59.50</b>

(subject to prior sale)

## Now at 1/2 Price! ZOOMAR Lens

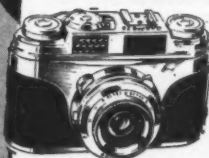
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Precision 35mm Camera  
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No. 575—8 sections. Closed, 10 inches. Extended, 54 inches. Weight 13 ozs. Reg. \$59.75 **\$69.50**  
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Flash and Strobe Synchronized  
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**Revere 88**  
8mm Movie Camera  
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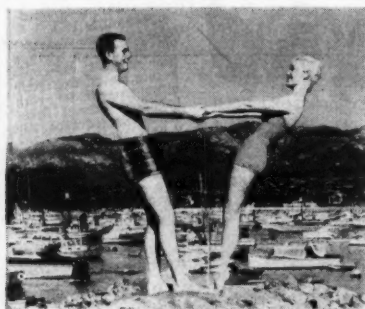


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City..... Zone..... State.....

☐ I am a Veteran ☐ Non-Veteran

## NEW PRODUCTS

(Continued from page 43)

Pentacoon, Hexacoon, and Contax S & D cameras. The lens has four elements, a helical focusing mount, and focuses from infinity to 6 ft. The diaphragm stops down to f/22. Price, \$69.95. For additional information, write:  
KINE CAMERA CO., INC.  
11 W. 20 ST., NEW YORK, N. Y.

## Focuser for Leica Lenses



The Accura Groundglass Focuser for Leica or Canon lenses checks rangefinder coupling, composition, or coverage with extension tubes and other accessories. It consists of a ground glass, a metal tube with tripod socket, and is threaded for Leica-type lenses. The Accura Groundglass Focuser is priced at \$4.95. For additional information, write:  
SPIRATONE, INC.  
135-06 NORTHERN BLVD., FLUSHING 54, N. Y.

## WA Lenses for 8mm

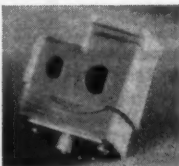
New Wollensak wide-angle lenses for 8mm movie cameras can mean increased angle of view for movie makers. The new lenses are: Cine Raptar 6.5mm f/1.8; Cine Raptar 9mm f/1.8; and Cine Raptar 9mm f/2.3. Lenses have snap-in lens caps and accept drop-in filters. They have positive click stops and a built-in orienting brake that positions lens aperture numbers on top of barrel. Lens barrels are finished in satin chrome. A glass haze filter is included with each lens.

Wollensak also announces a new Cine Raptar 25mm f/1.4 lens for 16mm cameras. It features depth of field scale, click stops, lens shade, and filter holder. A haze filter is included with each lens.

Prices of the wide-angle lenses are: 6.5mm f/1.8 lens, \$60.95; 6.5mm f/2.3, \$45.05; 9mm f/1.8 lens, \$49.82; and the 9mm f/2.3, \$41.87. Price of the Cine Raptar 25mm f/1.4 lens is \$143.10. For additional information, write:

WOLLENSAK OPTICAL CO.  
ROCHESTER, N. Y.

## Adapter for Minox Flashgun



Anyone who has a desire to use a tiny Minox flash unit with his 35mm camera can do so now with the addition of a new universal adapter. The adapter plugs into the Minox flash units—electronic flash or BC gun—and also into the accessory shoe of most 35mm cameras. If your camera does not have an accessory shoe, the adapter can be screwed to the retaining screw of a flash bracket. A polarized flash cable connects the adapter to the camera shutter. The Minox BC flash equipped with the universal adapter weighs only 2 1/4 oz. Price of adapter only, \$6.95. For additional information, write:

KLING PHOTO CORP.  
257 FOURTH AVE., NEW YORK 10, N. Y.

Paillard Products, Inc., American factory branch of Paillard S.A., Yverdon and Ste-Croix, Switzerland, manufacturers of the Bolex movie cameras, has changed its name. It is now known as Paillard Inc.

## ONE CAMERA TAKES BOTH!



with the  
"DUAL" feature... a Ricoh  
PLUS that makes the  
difference in camera value!

As little as  
**\$29<sup>95</sup>**

with "AUTO-STOP" \$33.95  
35mm "COLOR BACK" \$9.95  
Leather Camera CASE \$5.95



**SUPER RICONFLEX**

More fun! More value! Converts in seconds from 2 1/4x2 1/4 (120 rollfilm) to standard 35mm film, giving you all the advantages of big black-and-white and color shots . . . PLUS the economy, convenience, and the extra fun in taking, viewing and projecting 35mm color!

F:3.5 matched lenses, speeds to 1/200th sec., B., and built-in flash!

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**DISTINGUISHED APPEARANCE!**  
Superbly elegant when open or closed. Handsome, modern styling in rich satin-chrome and off-white harmonizes with every decor.



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Simplified key-board controls. Handy, strikingly beautiful operating panel provides the utmost in operating ease.

**ULTRA-POWERFUL!**  
10 watts push-pull audio output—four times greater than larger, less portable recorders. Ideal for auditorium use.



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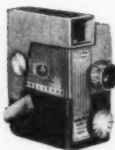
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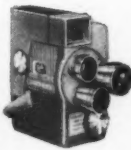


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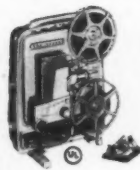
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# 5 COLOR IDEAS



**THE BRIGHT, PURE COLORS OF  
SUMMER OFFER LIMITLESS  
PICTURE OPPORTUNITIES.**

**HERE ARE FIVE DIFFERENT  
WAYS TO USE SINGLE HUES  
IMAGINATIVELY THIS SEASON.**

**Why not combine human and design elements, using strong poster backgrounds?** When shooting portraits, most photographers tend to concentrate on the human element, the expression, the moment. They either ignore the background or choose a harmless one. At the other extreme, we find the design photographer, who concentrates on form to the exclusion of the living world. Herewith: a fusion of inanimate design and slice-of-life in a candid portrait shot against the poster-like painted wall of a Coney Island carousel house. Leonard Balish used a Leica IIIIf, 50mm f/2 Summitar, Kodachrome, skylight filter. Exposure: f/5.6, 1/50 second.





**Why not focus on an unimportant detail to suggest a mood?**

**The mood:** a summer's day in the park. A suggestion of something (or someone?) very out of focus in the background. Saul Leiter chose to focus on the leaves, the trivial, and allow the viewer to cast the roles of the wispy actors in the background. A 135mm f/3.5 Travenar lens on the Hexacon was opened to f/3.5 to get the desired shallow depth of field. Exposure was 1/25 on Ektachrome.



**Why not find the design by selectively cropping as you shoot?**

**Question:** when is a photograph more than a mere record? **Answer:** when the photographer adds something of his own to the final creation. Irving Dolin saw these bright yellow and orange ovals painted on the outside wall of a grocery store in Georgia. He moved in close, used the black vine as an organizing symbol, sliced the circles with off-balance cropping. Dolin used a 58mm f/2 Biotar lens on a Hexacon. Film was Kodachrome, warmed with a skylight filter, shot at f/8, 1/100 sec. in bright afternoon sun.

**Why not match the dominant color to the story of the picture?**

*right* was chosen to tell story of lovers enjoying the rosy moments of affection and sunset at Montauk Pt., Long Island. Photographer Saul Leiter used a Hexacon, 135mm f/3.5 Travenar lens. Ektachrome, no filter, f/5.6 at 1/100.

**Why not use a single off-beat color to create instant viewer impact?**

*below*, comes from use of strong, single off-beat color, plus the unusual approach of photographer Leiter. At first glance, this may seem a simple reflection shot. However, the effect was accomplished by shooting indoors through a purple silk gauze curtain into the backyard of the Museum of Modern Art. He used a Contax IIa, 50mm f/1.5 Sonnar lens, Ektachrome. Exposure: f/2, 1/10 sec.



## HOW TO PHOTOGRAPH THE BRIGHT COLORS OF SUMMER

### ***Don't treat color like black-and-white!***

Here's a test for your favorite color picture: just imagine what it would be like in black-and-white. If it would be as strong, it isn't a good color picture. For color exists on its own merits, almost as a separate medium from black-and-white photography. Recently professionals have been concerned with this question: is it possible to shoot color and black-and-white one after the other and still come up with fine pictures? Some say you can't make your mind jump that fast, that it is as if you tried to sketch a scene and then to photograph it immediately afterwards. But for the amateur this problem of mental leapfrog does not exist. He may go out and photograph as he pleases. The accompanying photographs were taken by both amateurs and professionals, but the professionals were shooting only color when they took these pictures. And if you will apply our color test to this set of photographs, you will see that they pass its rigid requirements. Not one of these pictures would be as good in black-and-white, and several of them (Saul Leiter's green park, *top*, page 49, for example) would not even be recognizable images.

### ***Single hues will organize the image***

Color offers new tools for the photographer. In each of these five photographs a single hue acts as the organizing element. Blue forms a background for a portrait in Leonard Balish's picture, *page 48*, green does the same for the Saul Leiter shot, *top*, *page 49*. However, shades of yellow-orange form the *main picture* elements in Irving Dolin's study of a brick wall, *bottom*, *page 49*. At the top of *page 50*, the late afternoon sun permeates all the other colors in Leiter's beach scene. The dominant color is used for neither foreground nor background, but to saturate the entire picture area. It does not destroy the subjects, but enhances them. However, in the picture at the bottom of *page 50*, the purple hue is the picture. It dominates all, changes the people in the background into shadowy silhouetted ghosts, hides whatever their color of dress or hair, whatever their individuality.

Oddly enough each of these strong colors—blue, green, yellow-orange, pink, purple—forces our attention to a small area within the frame of the picture. In theory, one might guess that such strong colors would call such compelling attention to themselves that anything else in the photograph would be lost. But this is not the case. The strong face of the woman is the ob-

vious center of interest in the Balish portrait. Saul Leiter's out-of-focus figures immediately tug at the viewer's attention. The black vine carries the eye back and forth in an otherwise statically geometric study of two bright circles in Dolin's picture. Pink gives the proper romantic touch to a beach scene. And we find ourselves trying desperately to peek into the backyard, through the purple curtain. The bright colors have caught our attention, then forced us to see, to use our imaginations, even to focus on the out-of-focus.

### ***In color, you can go your own way***

You can dare much in color that would result in pictorial chaos if you would try the same things in black-and-white. The differences in color value make it possible for Saul Leiter to focus on the most unimportant part of his picture, the green leaves, *top page 49*. Leiter was attempting a series of photographs of lovers (*top*, *page 50*, is part of the same group). The idea was the romantic concept, not specific couples. Obviously, a series of sharply delineated figures, no matter how varied the backgrounds, would be dull after awhile. So, when he was working in the park, he focused on the leaves, made a mere impression of the background by his soft focus technique.

Leonard Balish, too, broke an old black-and-white taboo. Translate his color shot into terms of blacks and whites. Immediately, it looks as if he had committed a glaring error, for the painted figure in the background is as large in area as his main subject. In color this matters not a whit. The dark bronze of the woman's face is much more attention-getting than the weaker hues found in the painted legs.

### ***Where do you find the unusual colors?***

Unusual colors are probably within the range of your eyes as you are reading this article. Just put the magazine down and look for a few moments. You may see something as different as these five pictures right now—or on your way to work tomorrow morning. The five pictures which we have been talking about were all taken in ordinary locations. The photographers used only camera, lens, film as equipment. They added their imaginations to this tiny list, plus technical skills, and a strong dose of daring. The colors of summer are brilliant, clear, vital. They can be found made by man—a painted wall, a filmy curtain—or by nature—a rosy sunset, a verdant park. This is the season of color—why not photograph it in color?—JACQUELYN BALISH



# 28 IDEAS

**assignment: PORTRAIT**

**photographer: EISENSTAEDT**

**shooting time: 45 MINUTES**

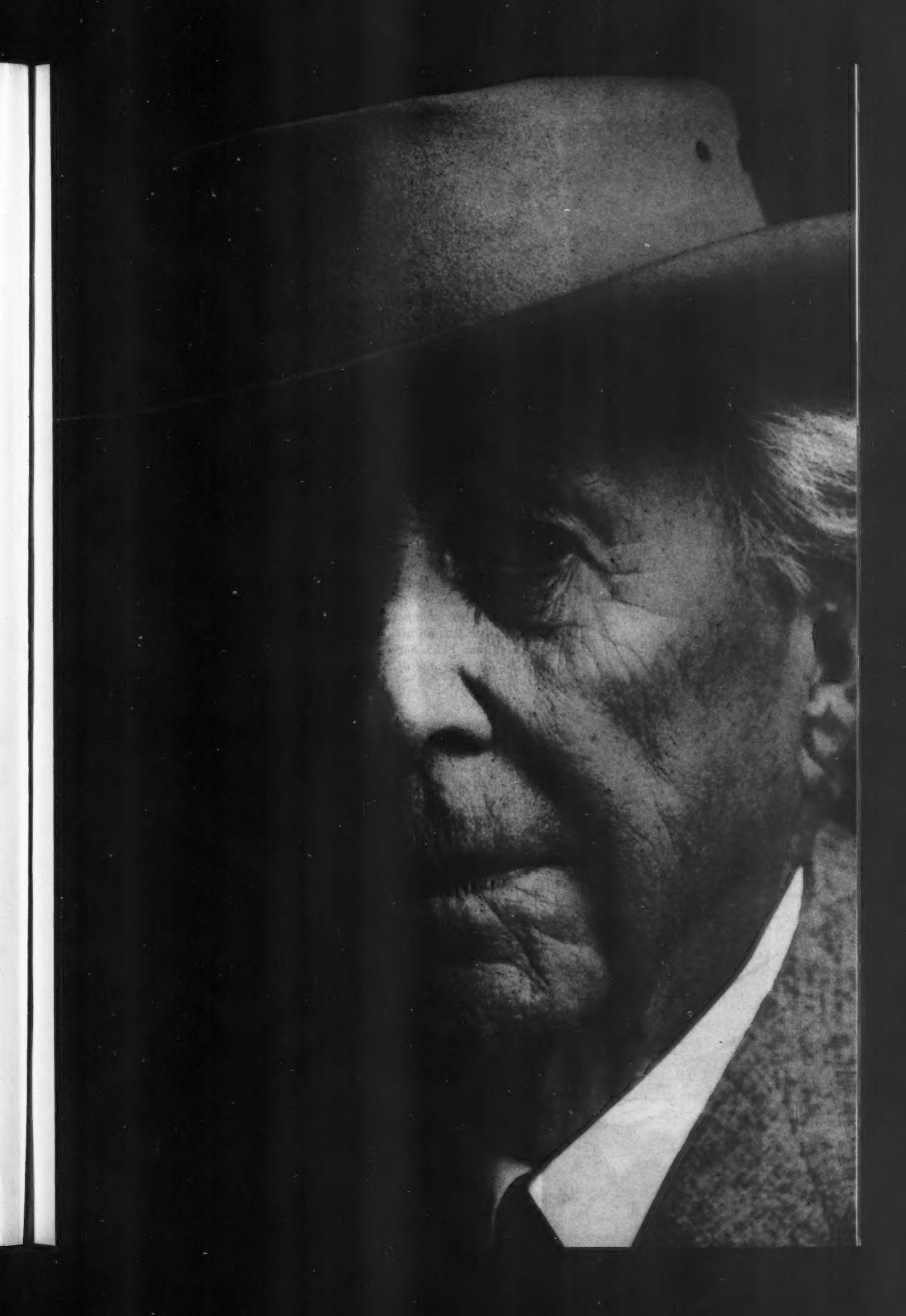
*The greatness of a photographer can sometimes be measured by his contact sheets. There, at the press of his shutter release, you can study and learn from each success or failure. Here then, from the files of Life photographer Alfred Eisenstaedt, are six pages of final prints and contact sheets; below, his own words and thoughts as he photographed architect Frank Lloyd Wright.—H.K.*

I shall always remember my assignment to photograph Frank Lloyd Wright because it was done under such rushed, almost impossible conditions. I had photographed J. Robert Oppenheimer and Dr. Jacques Maritain at Princeton, N. J. early in the day and raced back to the office by 5 P. M. At 6 P. M. I was on my way to Wisconsin by plane. At midnight I arrived in Madison. I always get up very early, so after six hours sleep and breakfast I rented a car to drive to Wright's home.

It was a beautiful day. Of course, as luck would have it, I didn't find him at once. But there was a group of his students who told me where the great architect was—in his study. Finally a secretary brought me into him. Frank Lloyd Wright is an enormously imposing figure—very aristocratic. I had heard that hundreds of teen-agers write him fan letters. They adore him and he knows it. He also knows that he is photogenic and he had definite ideas on how he should be photographed. He carefully explained that he had never liked a photograph of himself. "Look, Mr. Wright," I replied, "I (Continued on page 110)

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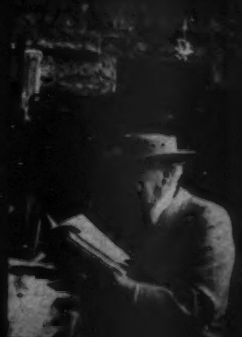
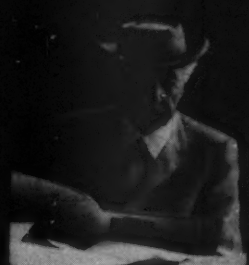


## HOW EISENSTAEDT MAKES A FORMAL PORTRAIT



◀ Eisenstaedt suggests to Wright that he pick up favorite cane, pose in doorway (2). He uses tripod, calculates exposure by Norwood meter to be  $f/5.6$  at  $1/10$  sec. with Plus-X film. He shoots entire session at about this speed since Wright does not move quickly. He closes in with camera and 50mm lens (3), then thinks that a study at the desk might be interesting. Wright goes to desk but stands in self-conscious rigid pose (4). Eisenstaedt suggests that Wright sit down and read his mail. As Wright opens mail he loses consciousness of the camera. Eisenstaedt changes bayonet mounted lens on his Leica M3 to 35mm  $f/3.5$  Summaron to get full coverage of desk (5).

Eisenstaedt shifts back to ➤ 50mm lens, moves toward front, shoots from low angle to get Wright's face under hat (7). He completes move to front and as Wright is now absorbed in Eisenstaedt's autograph book, he comes in closer (8) and closer (9), since he doesn't believe in shooting more than one or two shots without varying distance and angle. For variety, Eisenstaedt now shifts to horizontal format and profile shot (10). (He likes to produce variety for his editors.) Now back to a vertical format (full magazine pages, after all, are vertical) from same angle and subject distance (11).







◀ Wright has cane over his arm and Eisenstaedt drops picture frame down to pick it up because he now wants shot of full figure (12). Wright has been sitting without moving for a few minutes. Eisenstaedt asks him to talk. As Wright shifts cane position, turns toward Eisenstaedt, the photographer presses shutter release (13). Eisenstaedt moves camera and tripod forward, keeps talking to Wright, about everything but photography, and Wright listens (14). Eisenstaedt shifts camera-subject distance slightly, says something to make Wright laugh (15). Eisenstaedt minimizes camera on tripod by staying to side of it. Wright has now lost all camera consciousness.

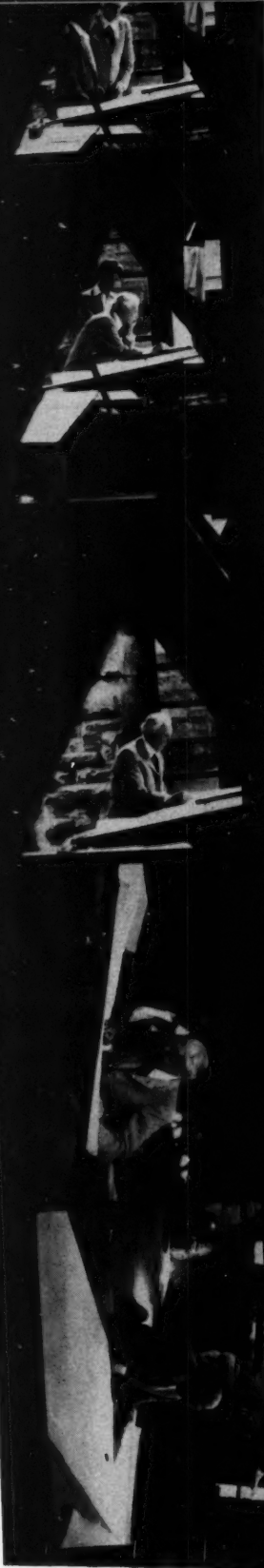
After five or so minutes of ▶ shooting, a subject's eyes become glassy if he continues to gaze at a photographer, says Eisenstaedt. He asks Wright to relax his eyes by looking out window, as 50mm lens is changed for 135mm at same camera distance (17). Then Eisenstaedt asks Wright to turn again toward him and, as he does, Eisenstaedt shoots (18). Finally Eisenstaedt moves camera with 135mm lens closer and fills viewfinder frame with full head shot (19). During this shooting session, Eisenstaedt often leaves camera on tripod, roams around the room, watches Wright's eyes follow him, then returns quickly to camera to make pictures of the subject.



## HOW EISENSTAEDT TAKES AN INFORMAL PORTRAIT

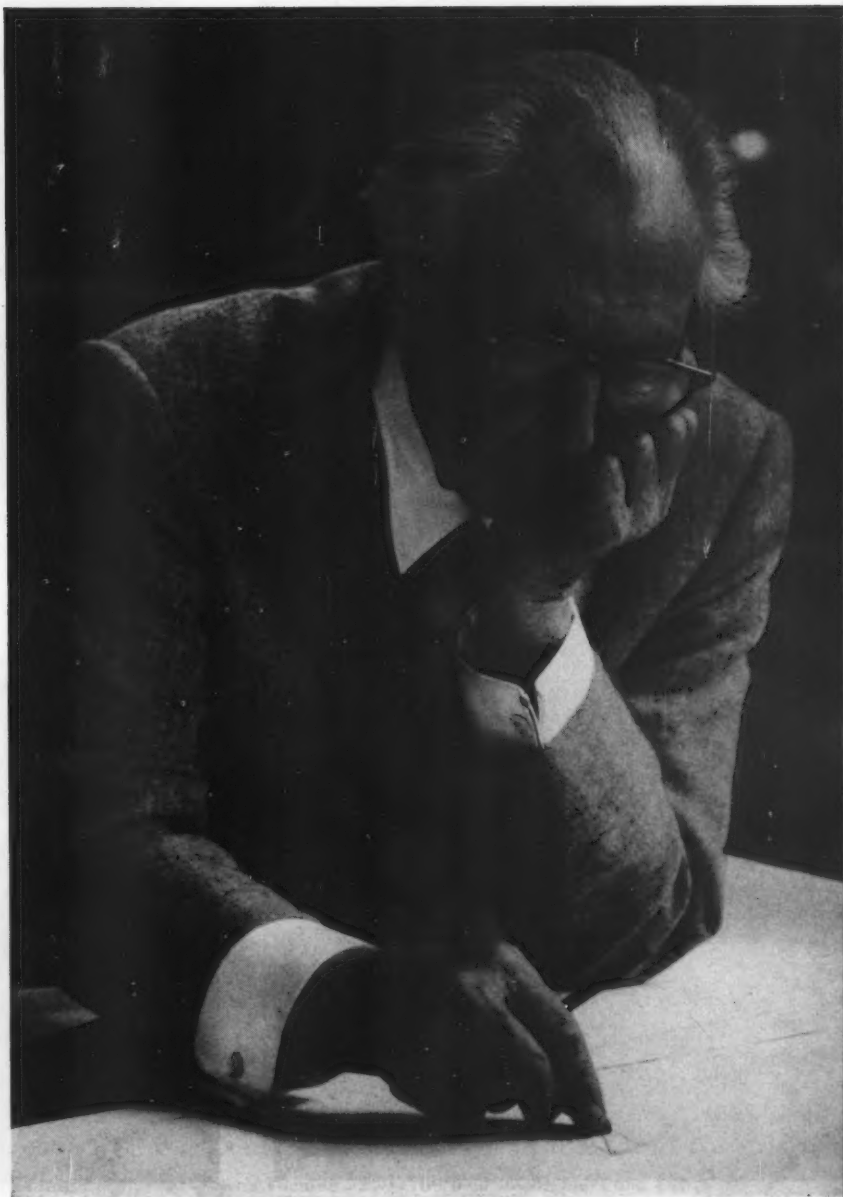
◀ For informal portrait, Eisenstaedt relies almost completely on 135mm lens since it allows him to remain great distance from the subject and take pictures without Wright's knowledge. Eisenstaedt finds gabled roof effect and uses it for framing (22), making second such picture slightly closer after Wright's assistant moved away (23). Wright continues to be engrossed in his work. Eisenstaedt, becomes bolder, shifts to 35mm lens, shoots from slightly below table height (24), but moves soon to other side of table to include more interesting fireplace in background. He raises camera height, shoots down on table, still with the 35mm lens (25).

Because Wright's pose is so ▶ interesting, Eisenstaedt decides not to move closer and instead, changes to a 50mm lens. He waits at about the same camera angle and height until Wright ponders problem, rests chin in his hand (26). Keeping camera-subject distance, Eisenstaedt circles table, moves to front, changes to vertical format (27) and then raises camera frame upward to include less of desk, more of fireplace (28). Now detail and edge of fireplace begin to bother Eisenstaedt since they seem to conflict with subject. Therefore he changes to 135mm lens, moves backward slightly to keep Wright's figure the same size in viewfinder while throwing enlarged fireplace image slightly out of focus (29).





▲ Still using the 135mm lens, Eisenstaedt moves in closer for head and shoulder shot from directly in front of Wright (31). Angle seems too static, so photographer edges slightly toward side and moves camera height up a bit to get Wright's hands into the picture. Eisenstaedt shoots (32). Then satisfied with angle, pose, and camera height, he waits for the right moment. Finally, Wright assumes his characteristic chin on hand pose and Eisenstaedt presses the release for what is perhaps his best informal study. ➤





**6 IDEAS**

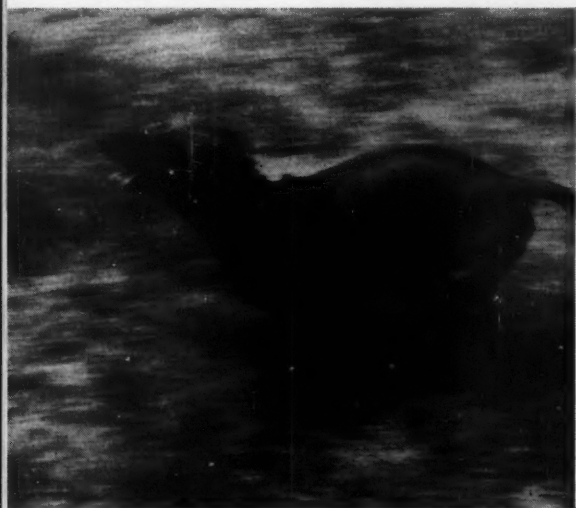
**TO STOP**

**OR**

**TO BLUR?**



Taking off . . . use fast speed. 1/500 will do.



Top speed . . . still 1/100, slight camera jiggle.



More of same . . . use 1/100, for a few such.

OF COURSE, IF you start with a dachshund, your photographic problem is simpler already. Even another dachshund might agree that the breed, blurred or sharp, is an intriguing vision. But how do you show any dog at rest, accelerating, then moving faster and faster. Do you leave it entirely up to the dog? Photographers Betty and Alfred Statler decided to give this particular elongation, Mr. Schweppes, a helping shutter speed. The choice: which speed would be most significant (not necessarily correct) to produce the effective pictures for a series? With Leicas (Continued on page 108)



Gathering speed . . . for sharpness, 1/1000.



Faster . . . try 1/100 and rapid panning.



Turning . . . 1/100 held steady blurs dog only.

**3 IDEAS**  
**CHOOSE THE ANGLE**  
**WAIT FOR THE MOMENT**

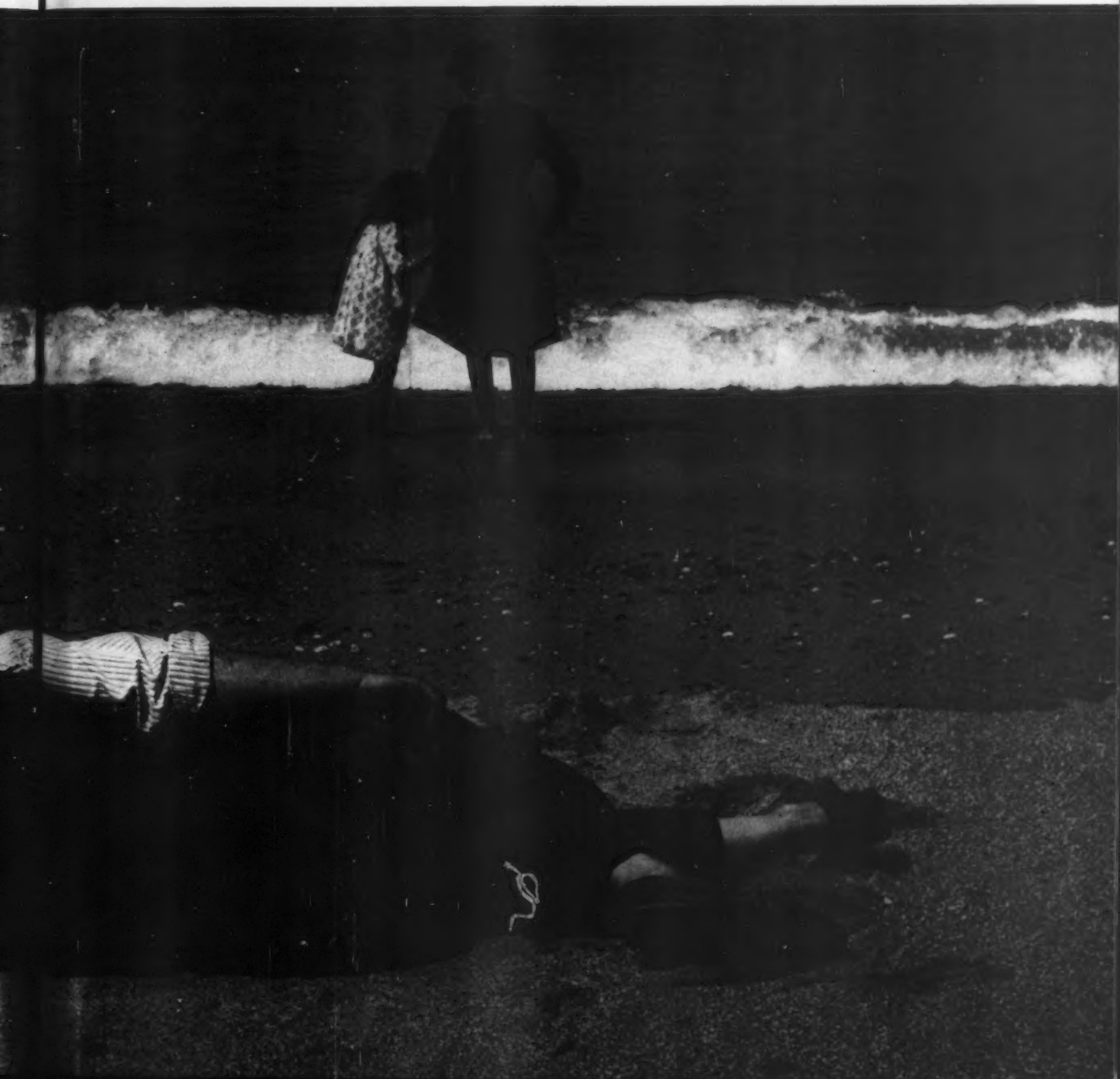




TRIGGER FINGER IS A MALADY peculiar to a vast group of photographers. Sufferers shoot a subject once, then think afterward. While this sickness results in an abundant supply of casual snapshots, it does not photographs or a photographer make. Photography really requires, aside from the mechanics of focus and exposure, two decisive but integrated creative actions. Given a subject, you must (1) find the best possible angle to photograph. Then, you should (2) await the right moment to press the shutter release. Here is a beach scene as Lou Stettner found it—a lazing, capped male, two adjacent females, some bathers in the water. The first picture, *far left*, is a jumbled, confusing mass of nothing. The two women are not as photogenic as the reclining man. Stettner moved around to the rear,

where he could utilize the seascape background. The resulting photograph (*bottom left*) represents considerable improvement, but the undisturbed expanse of sea was too overpowering. Stettner realized he must wait for the right moment. Suddenly a wave started inshore. He watched, saw it break. Quite deliberately, he pressed the shutter release as the wading lady raised her skirt ever so slightly to escape the oncoming white surf. And that was the picture (*below*). Technical data: Ikoflex IIa, Plus-X film, f/11 at 1/250 sec.

*Moral to this picture story:* don't pass up any opportunity to shoot an interesting subject immediately. But then, look for the right angle and make another picture. Finally, wait for the right moment. Make your last picture your best.—H. K.



## 5 IDEAS

How to shoot fast to get  
a variety of pictures . . .

# JOIN THE CROWD!



**ANTICIPATE ACTION:** Photographer Harris placed herself near the stage door where lively rock-and-roll fans cheered.

IF YOUR SUMMER picture taking is suffering from subject ennui, that "Were-I-in-Paris-I-too-could-be-great" disease, we think we've found a miracle cure for you. Just follow these directions and that old feeling of well-being and good-seeing will return to your viewfinder: find a crowd. Get right into the middle of it. Look for all different kinds of pictures. Use fast shooting techniques.

To begin at the beginning, as someone in *Alice in Wonderland* said: what kind of crowd should it be? Well, we advise a place where people are having a good time. There's no point in trying out this prescription in a picket line. Try a parade or a picnic or even a rock-and-roll performance, as photographer Kay Harris did in getting the accompanying pictures. When people are relaxed, they'll cooperate with you. Once you've found the crowd, get into the middle of it. Don't (Continued on page 98)



#### ◁ PRE-FOCUS CAMERA:

This easy technique will enable you to shoot quickly when unexpected occurs. Police arrived to control auto-graph hunters. Everyone started moving, except girl, *left*. She stood placidly, in complete contrast to rest of crowd. Plus-X, f/8, 1/200.



▷ PLAN SHOT: Make note of spontaneous actions which repeat themselves. Crowd inside theater, *left*, jumped up and hailed performers wildly as stage lit up between numbers. F/1.8, 1/60th.

#### POSE, IF YOU CAN: ▷

Often groups within a crowd are in a gay mood, and they'll be happy to pose for you. Teen-agers, *pages 64-65*, eagerly formed a line and advanced as photographer back-pedaled, made several consecutive exposures.



▷ LOOK DOWN: Look everywhere when you are in a crowd—up, down, close, far. You may find a shot which will suggest the character of the crowd by their dress, as this shot of legs, *left*, does. Taken with 100mm lens, f/5.6, 1/200 second, Plus-X.





3



## 3 IDEAS

# WHAT MAKES THESE PICTURES DIFFERENT?

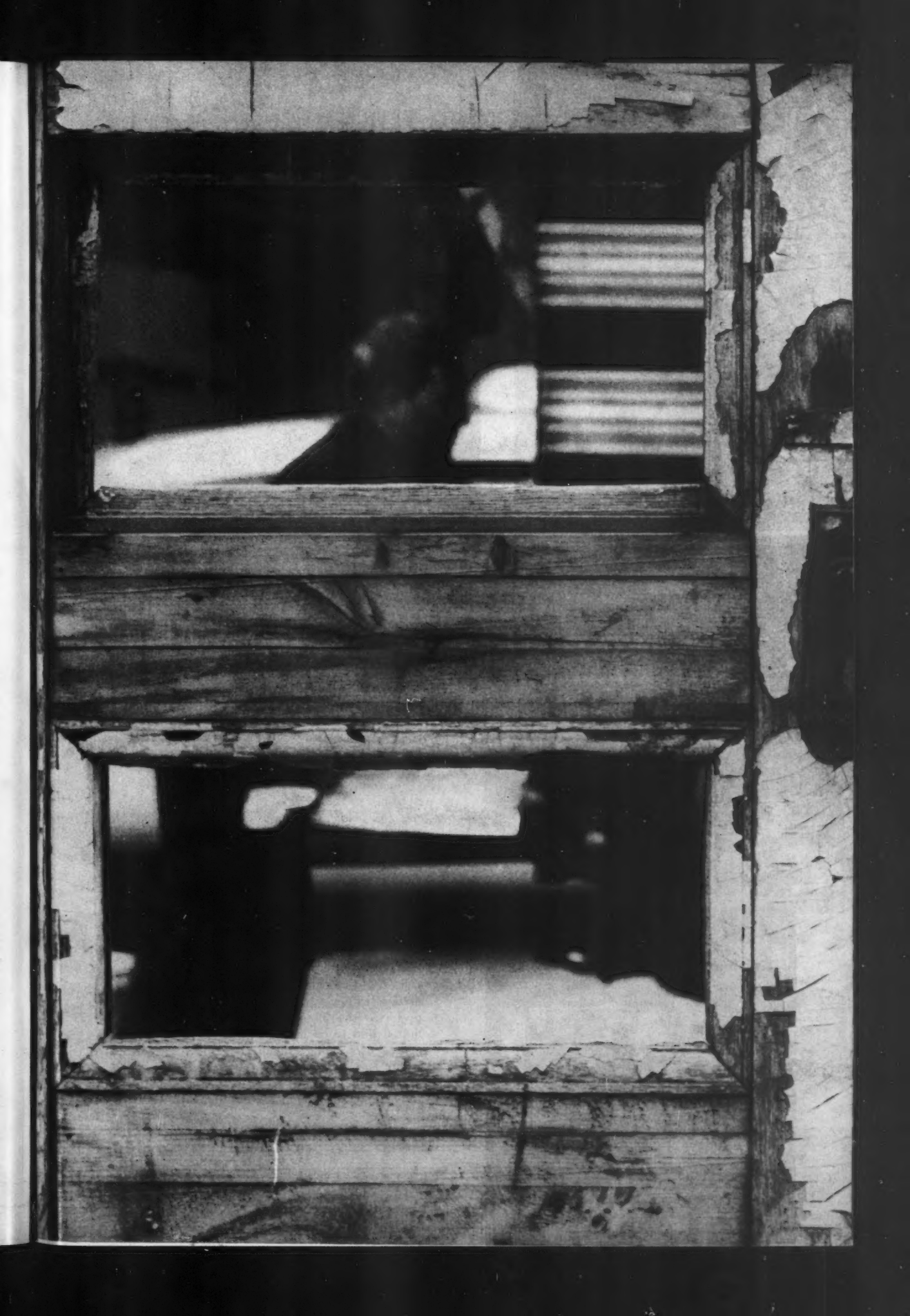
If you register surprise at these juxtapositions of foregrounds and backgrounds, of "design" and human beings, the experiment has been successful! Ernest Satow (see "Discovery," page 78) deliberately planned the effect when he first saw the remnants of a Manhattan demolition project from the window of a passing bus. Looked at from a distance, the odd frames made by doors, criss-crossed 3 x 8's and leaning 2 x 4's were simply an ugly confusion of forms (see the record shot of the scene directly below). Yet, when he saw children playing there—darting in and out of the openings—he conceived the idea of combining people with stark still life. Shooting from a distance and at a random angle obviously would not be effective. As in much design work, it was essential to choose the angle which would produce the strong, flat pattern. Satow came in close and worked from either side of the fence, as you can see.

The strength of these photographs is derived from three fairly simple techniques. Selective cropping, framing, and focusing may not be news to all of you. But see how skilfully—and with what imagination—Satow has handled these basic methods to combine such divergent subjects as these.—D. J.

**CROPPING.** Like many photographers who believe that the final picture arrives only in the darkroom, and quite unlike others who refuse to fiddle with the negative area, Satow is eager to crop—and re-crop again for the best results. It's difficult to believe at first that the precise, clearly controlled photograph at *right* is less than half the original negative area. Yet compare this cropped version with its contact proof, directly below. Actually Satow had the final cropping in mind at the time he made the exposure—but by way of allowing ample leeway, included enough of the scene on the ground glass of his Rolleiflex to change his mind—and cropping—later, if necessary. Since he is basically interested in static forms and the designs that can be made with them, Satow emphasized them here by tight cropping that cuts out distracting details of truck and buildings.









**FRAMING.** "In spite of the fact that I have more sympathy for objects in terms of form, I somehow felt that human participation in these pictures would give me something quite different—they would add life and energy to the design." A primary way to synthesize these two different types of subjects was to be sure of one, then wait for the other to join it. Angle chosen, exposure settings and focus determined for the static part of the picture, the photographer had only to anticipate for the person. For the series of three pictures, *above*, *left* and *below*, the frame made by door and timbers was the existing area where strangers were seen passing by. Satow never knew who, or what, might appear. This in itself lent spontaneity. Using a normal focal length lens on his Leica M-3, he pre-focused on the frame, made the exposure quickly whenever a "live" subject came into view. Satow's project was by no means easily tossed off. His shooting covered a period of three sessions and many rolls of  $2\frac{1}{4}$  as well as 35mm film! Although he used a twin-lens reflex to some extent, Satow preferred the 35mm mainly because it permitted him to change lenses and have better control over depth of field. That is, the normal 50mm lens and wide-angle 35mm lens gave a greater zone of sharp focus than did the non-interchangeable 75mm lens of the  $2\frac{1}{4}$  reflex.

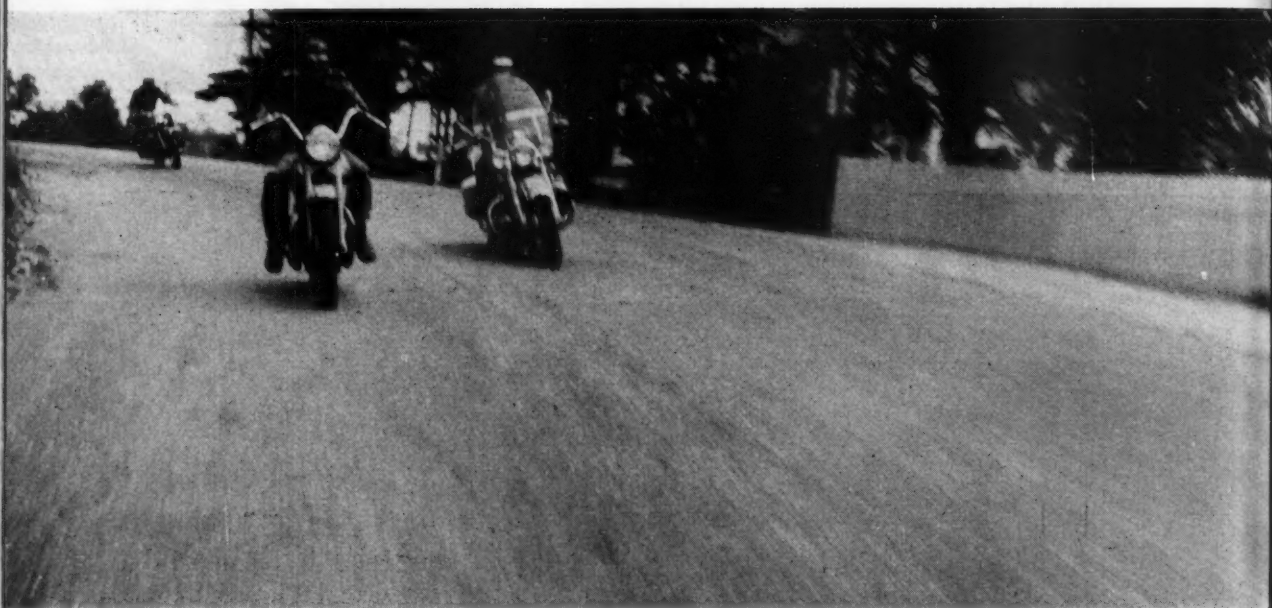
**FOCUSING** is not just a matter of getting all of the picture in focus. Very often, as Satow shows here, controlled focus makes the effective picture. Before tripping the shutter, ask yourself if there is any part of the scene which, if out of focus, would contribute to the mood you'd like to get. At *right*, the foreground is dazzlingly sharp, yet it does not dominate the picture. The truck and crane (which although not literally human beings, of course, do imply the activities of people nearby) are in soft focus—an extreme contrast which makes a subtle fusion of foreground and background on the picture plane. *Below*, everything is quite sharp from the foreground to the center of interest, a man on a distant street corner. Contrast the perspective in the scene behind this frame with that in the picture at *right*. There it seems to be non-existent because focus was on the foreground. Since depth of field is controlled by the size of the lens opening in relation to the camera-to-subject distance, once you've focused, Satow advises checking the camera's depth of field scale to make sure the desired elements are in—or out of—focus.





## 3 IDEAS

# HOW TO SHOOT ACTION FROM A MOVING CAR



Motorcycles or cars traveling toward you from rear can often be stopped with slow shutter speed of 1/50 sec.

ASIDE FROM AN OCCASIONAL warning not to keep a camera in a hot glove compartment, or some fascinating lessons on photographing wild animals or unfriendly people through windshields, you read little about cars and cameras.

Although a moving car is not an ideal tripod, strange and interesting subjects on the road can keep any red-blooded photographer on the edge of his or her passenger seat. (We doubt the advisability of driving with one eye and shooting pictures with the other.)

The idea of photographing other road inhabitants rather than the passing scenery may come as a surprise to some. However, we frankly advise photographers in

search of scenery to stop their cars and then take the pictures. It's almost impossible to get really sharp scenics from a fast moving car.

Here are three exciting views of some fellow road travelers pursuing one of the more exotic methods of transportation. Photographer Dorothy Jackson, riding as a passenger in a convertible traveling at about 60 miles per hour, heard the exhausts behind. Grabbing her Minolta II 35mm rangefinder camera loaded with Panatomic-X, she took a quick look at the greyish overcast sky, set her shutter to 1/50 sec. and the lens to f/5.6, which was fast enough to stop the oncoming motorcyclists, if they held (*Continued on page 108*)



For an unusual feeling of speed in motion, don't pan with the action as cyclists pass. If you shoot in front of your car, include part of its hood to give depth to the picture.





1. Photographer Jaffe finds interesting subject in park. . .

There are times when the photographer finds a subject which he would rather not disturb by asking to pose. Such was Morris Jaffe's experience in Paris. He spoke little French and felt that so delicate a problem as directing this fine subject into a pose would be too difficult for sign language. What to do? It was obvious that the Frenchman would not remain in the park forever and Jaffe was certain that at some time he would walk by a more interesting background. Jaffe set the 50mm f/2 Nikkor lens on his Nikon to f/16 so that he could be assured of as deep a zone of sharp focus as possible in which his subject could maneuver. Shutter was 1/200 sec., a comfortable speed for shooting rapidly, hand-held. Moral: if you don't like the background, stalk your subject to a better one.—J. B.

# **4 IDEAS**

## **STALK YOUR SUBJECT TO THE PERFECT BACKGROUND**







2. He follows, tries a vertical composition. . .



4. Jaffe stalks man out of park to street. He prefers design effect of buildings. Which do you think is better background?

3. Horizontal, with trees as frame, man in background adding depth, is most successful in the editors' opinion. . .



## 6 IDEAS



## CREATE SPONTANEITY

**Howard Zieff employs  
props, fast film,  
and imagination  
to create the illusion  
of naturalness**

"Spontaneity," says the authoritarian Mr. Webster, "implies lack of prompting, naturalness."

"It's instinctive, offhand, impromptu," adds the erudite Mr. Roget.

Translated into photographic terms, that would seem to indicate just one approach—the "candid" camera which allows the man behind it to capture his fellows, alive and lively, in their natural habitats. However, if you're tired of the surreptitious tactics sometimes required to catch a pretty subject unaware, or the tedious hours spent waiting for the *right* picture, or if your results just aren't rewarding enough—then stop trying to *catch* spontaneity—create it! Direct that naturalness! Prompt that offhand smile!

Photographer Howard Zieff was strolling through the park on a recent Sunday afternoon, Canon 35 in hand, when he chanced upon pixie-like Nancy Scheppers, a likely-looking subject for a series of pictures. An afternoon's posing in and around New York City's Washington Square resulted in the charming series of "spontaneous" pictures on these pages.

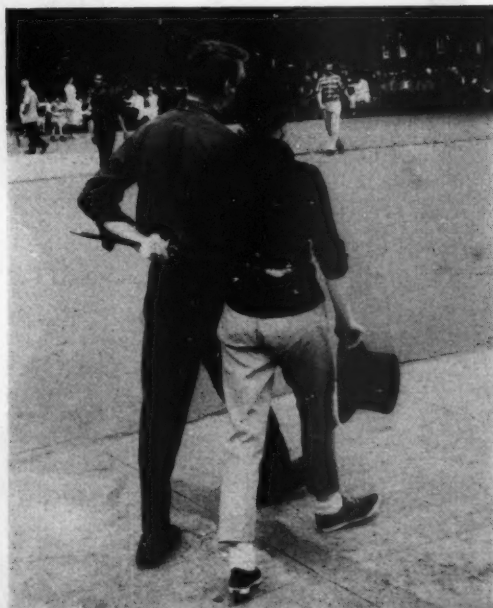
How did Zieff do it? Not, certainly, with the "watch-the-birdie" approach. Directing spontaneity demands a little finer touch. Props

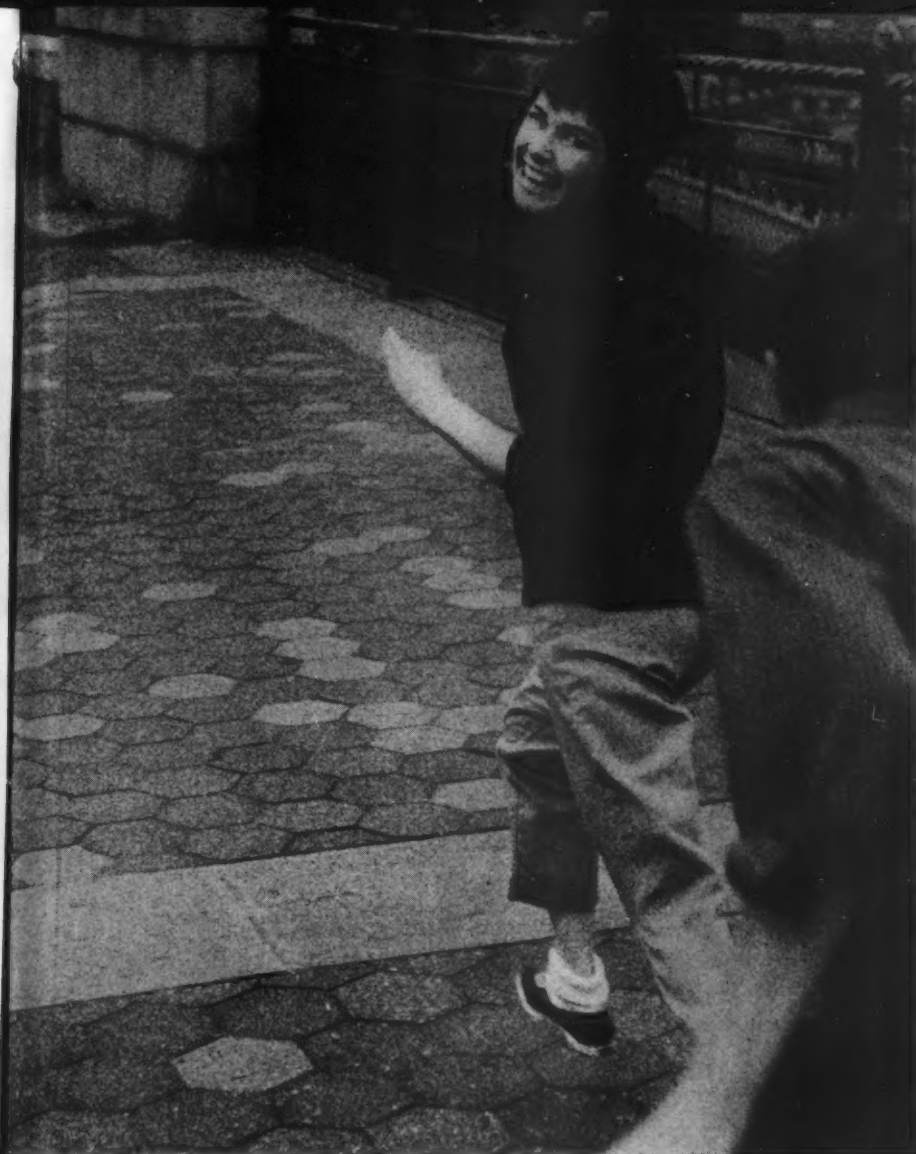






A posed picture needn't be stiff and unnatural. Photographer Howard Zieff posed Nancy on park bench (*above*), watched her in conversation, waited for the thoughtful expression here to click shutter. The smile-provoking photo at *right* might appear to be just a lucky shot—but it wasn't. It was planned that way. The illusion of spontaneity is in the chase, *opposite page*, caught as subjects played out a game suggested by the photographer.





are helpful, and Zieff just happened to have with him a top hat (*page 75*), a cane (*bottom, left*) and a friendly child guidance psychiatrist (*page 74*). A prop can help to put a subject at ease, give him something to do and think about. But if your own gadget bag of tricks was forgotten on the hall table, do not despair, there's sure to be a prop man close at hand. It was the ice cream vendor who supplied the festive popsicles which help make the photo on *page 74* so delightful.

Don't overlook the larger-than-life props either—the ones a subject can lean on, or jump over, or get into. A convertible with the top down suggested an unusual picture frame to Howard Zieff—became part of an informal portrait with Nancy smiling from the inside out (*page 75*).

Shots were never planned far in advance. The photographer's suggestions were spur-of-the-moment reactions to the moods and attitudes of his subject. Nancy liked the top hat (*page 75*), had fun with it, followed Zieff's suggestions and came back with some of her own. Directions should never be dogmatic. Keep (*Continued on page 113*)



Free composition of pigeons in flight, *above*, contrasts with modern, geometric organization of bird on bench, *opp. above*. Arrangement of tree, fence and bush *opp.* employs classic S curve, gives impression of restrained formality.

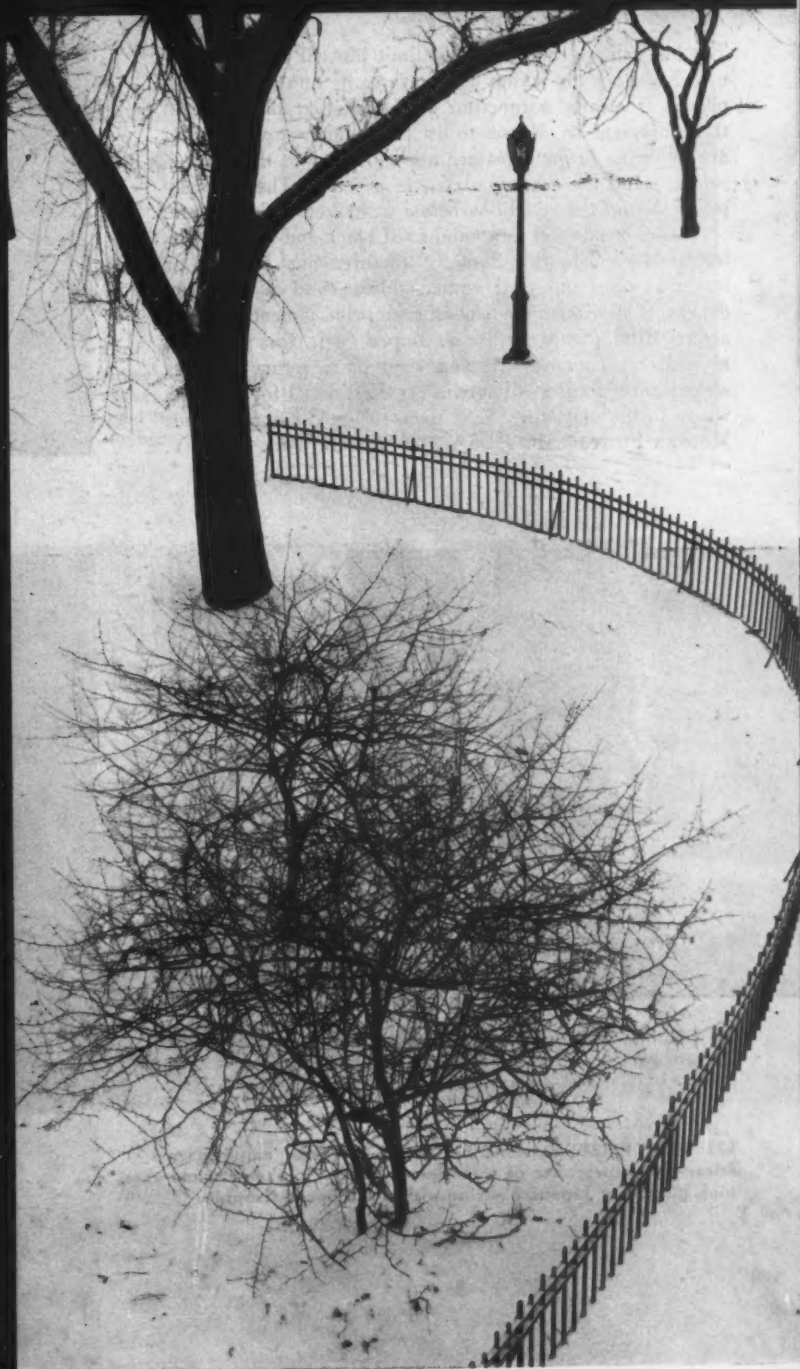
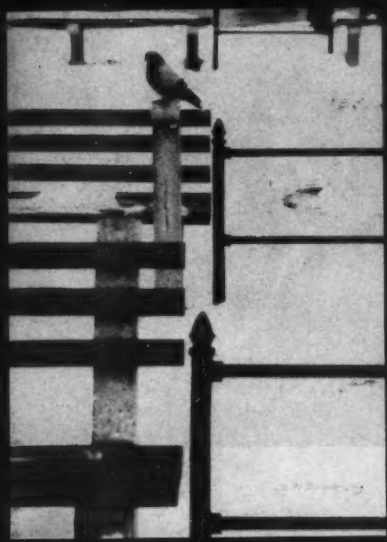
## Y. ERNEST SATOW

PHOTOGRAPHY does not flourish in a vacuum. The photographer, like any creator, is influenced by the things he does and sees, the places he visits, the life he lives. There is a relationship between his experience and his expression, his life and his art. This interrelationship is particularly apparent in the work of Ernest Satow. He arrived at photography by a circuitous route, via study and work in the fields of law, music, journalism, and the fine arts. Each of these fields was investigated with the professional's capacity for application, combined with the amateur's curiosity and love.

The variety of Satow's interests alone is an indication of his approach to photography. As you might expect, he turns his camera on all kinds of subjects from rock-and-roll teen-agers to pigeons in the park. But the photographs here, all from an essay begun last January on a park in winter, illustrate a more unusual aspect of Satow's talent. Most artists carry over a similarity in organization and style from one work to another. Even Picasso, possessed as he is of the most fertile creative imagination of any graphic artist of this century, (*Continued on page 100*)



# DISCOVERY *no. 27*



# 5 IDEAS

## MONTHLY CONTEST

The big camera man need not limit himself to studio set-ups. Nor does the 35mm user have to be unobtrusive. Approach is clearly a function of the photographer, not of the equipment he chooses to use. The Japanese worshipping at the shrine *below right* are not conscious of the photographer—and the camera used was a 4 x 5. The carefully posed shot of the small boy *below* was taken with a 35mm.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address, and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.



**SECOND PRIZE \$15.** When your purpose is design rather than straight portraiture, radical cropping may be necessary. Karl Spreitz of Welland, Ont. composed carefully, used Leica IIIIf.

**\$25 FIRST PRIZE.** Extreme horizontal cropping emphasizes frieze-like appearance of worshipers. T/Sgt. Stephen Perano took picture at Japanese shrine with 4 x 5 Speed Graphic. ▷





**THIRD PRIZE \$10.** Back light points up pattern of wash by separating it from dark mass of foliage. Reinhard Siegel of Hagen, Germany, shot Pergrano 14 film, 1/100 sec., f/5.6 in Exakta VX.

**THIRD PRIZE \$10.** Shoot down on children to emphasize small size and vulnerability. Sid Kaplan, Brooklyn, N. Y., held Rolleicord at eye level to photograph little girl playing grownup.

**THIRD PRIZE \$10.** Sharply rendered curves of chains contrast with straight, out-of-focus lines of converging tracks. Michael Samuels of Roslyn Heights, N. Y., exposed Plus-X at 1/500 sec., f/3.5 in Rolleicord from back of moving train.

**MODERN PHOTOGRAPHY'S  
MONTHLY CONTEST  
FIRST PRIZE \$25  
SECOND PRIZE \$15  
THIRD PRIZES \$10**



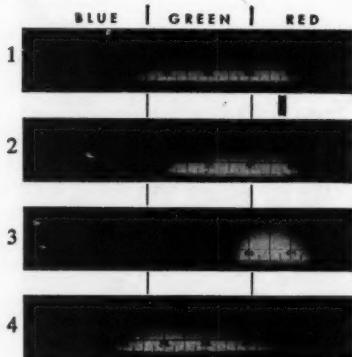


# Paper puzzle

And a modern miniature, plus . . . a tip on what to do about heat and humidity . . . how a young hero got the picture . . . a check list for your darkroom needs . . . and a roundup of some of the neatest design features ever to show up on a 2 x 2 slide projector.

## Filter quiz

A "wedge spectrogram" is a graphic statement of what a filter does—what colors of light it absorbs, and how much. To the expert, it tells when a filter is likely to be useful. Can you identify these four popular filters from these spectrograms?



Now check your answers:

No. 1 is the reliable Kodak Wratten K2 Filter. Absorbs just enough blue light to give a pleasing natural balance in outdoor shots on pan film. Gives blue sky just about the right value; holds clouds without exaggerating them. Low factor, requires only a modest increase in exposure. It's the No. 1 filter in every outdoor kit; so basic that many users leave it on the camera for practically all outdoor sunny-day shots.

No. 2 is the deep yellow Kodak Wratten G Filter. Absorbs more blue than the K2; makes skies richer, darker than normal; cuts through the bluish haze in long-range scenic views. Fine for marine scenes, rendering of textures, and telephoto work.

No. 3 is the red Kodak Wratten A Filter. Absorbs most of blue end of spectrum; creates spectacular dark-sky effects, exaggerates clouds; will produce "moonlight" feeling. Useful when extremely dramatic effect of sky or texture is wanted. Filter factor of 8 not too troublesome now, with high-speed pan films such as Kodak Tri-X and Royal-X.

No. 4 is the light green Kodak Wratten X1 Filter. Absorbs some rays from both ends of spectrum, blue and deep red. Gives excellent correction for outdoor

portraits against sky, where K2 may produce chalky rendering of flesh tones; fine for multicolored objects such as flowers.

These filters, and others, should be in your filter kit. If they're not, see your Kodak dealer. He carries a wide variety of filters in all popular sizes—with adapter rings to fit them to almost any camera. He also has Kodak Pola-Screens, Kodak Lens Hoods, Kodak Filter Kits and Cases. And if our little quiz makes you want to study up on filters a bit more, he has the latest edition of the authoritative *Kodak Data Book* "Filters and Pola-Screens," 50¢.

The real photographer *knows* his filters, and this is how to learn them.

## This is No. 3 PAPER?



It certainly is. Also Nos. 1, 1½, 2, 2½, 3½, and 4. Furthermore, you never run out of any of these seven grades—not as long as there's a single sheet of paper left in your box of Kodak Polycontrast or Kodak Polycontrast Rapid Paper.

These are the filters that go with these two new Kodak variable-contrast papers. No reason why they should ever wear out. And no reason why you should have more than one box of paper in any given size or surface in your darkroom.

If you want No. 3 paper, you print on Polycontrast (or Polycontrast Rapid) through the No. 3 filter. If you need a grade between 3 and 4, you print on Polycontrast (or Polycontrast Rapid) through the No. 3½ filter. It's as simple as that.

Furthermore, if part of the negative calls for No. 1 paper and part for No. 4 paper, you can print each part through

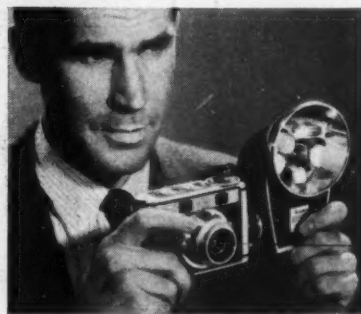
the right filter—while holding back the rest—and get exactly the right printing quality all over. Same for any other combination of contrast needs!

Kodak Polycontrast Paper corresponds substantially to Kodak Medalist Paper in speed, image warmth, and tonal quality. It can be used either as an enlarging paper or a rapid contact paper.

Kodak Polycontrast Rapid Paper corresponds substantially to Kodabromide Paper in speed, cool black image tone, and quality. It's the one to pick when you want to roll out a lot of prints in a hurry with short exposure times.

Check with your Kodak dealer, and get fixed up for modern printing. Polycontrast comes in all popular sizes in F and N single and double weight; Polycontrast Rapid in the same range of sizes in F and N single, G and Y double weight. Prices, same as Medalist and Kodabromide, and only one box to buy. Filter kit, with seven filters, neat storage box, and holder to fit the enlarger lens, \$13.75. Proper safelight is the Wratten Series OC, and in its gentle amber glow you can kiss good-bye to a great many old-fashioned printing problems.

## Thrilling serial



Will our young hero get the pictures? Will the flash bulbs go off when they should? Will he be fumbling for a bulb at the wrong moment? Does tragedy lurk ahead, or will everything come out O.K.?

No need to wait for next week's show. Everything is going to come out fine. He's using a Kodak Rotary Flashholder. Six bulbs, ready to go. A fresh bulb in place as fast as you can snap your fingers,

# & filter quiz

every shot. Dependable B-C unit inside the Flashholder, providing extra punch to make sure each bulb flashes. Six more bulbs in his pocket, preloaded in a carrier disk, ready to snap into the Flashholder as soon as he snaps out the first six used bulbs. This young man has a brilliant future. *He doesn't gamble with fate. He can't lose.*

For an equally happy ending to all your picture-flashing serials, flash down to your Kodak dealer and buy your own Kodak Rotary Flashholder. Only \$9.95, and there's no flash unit to match it anywhere.

## Bends no backs

No reason why you should wear a camera that bends your back or makes your neck muscles sag, when the 16-ounce Kodak Signet 40 Camera is just as rigid and dependable as a camera that feels like a lump of lead. Let your Kodak dealer demonstrate the Signet 40 for you, and you'll see the virtue of its modest weight and solid construction. And it's only \$69—a first class  $f/3.5$  coupled rangefinder miniature complete with flash.

## Heat and humidity

Summer heat and summer humidity both invite fog on paper or film. Sometimes forcing development or waiting too long between exposure and development will also produce fog. If this should happen to you, take heart. Kodak Anti-Fog No. 1 added to the developer can do a lot towards suppressing fog and increasing contrast. Try it. 50 tablets, 94¢.

## Niceties

Every once in a while you see someone pick up a piece of photographic equipment and breathe a heartfelt, "They've really thought of everything."

Usually it's nicety of design that prompts such praise.

Take the Kodak 300 Projector for instance. It has a handle like other portable projectors. But *this* handle is set solidly into a projector that needs no carrying case. Projector and housing are a single rugged unit.

Then . . . to protect lens, controls and changer, there's a snap-on lid to cover the working parts when you travel.

And look where the knobs are—up on top, like the controls for a modern radio. Dial your elevation, dial your focus, and the show is on.

As the first picture hits the screen, take time to observe something else—the husky blower doesn't intrude on your conversation. Sure, it floods your slides with cooling air—but *quietly*. Louvers in the *side* feed the blower (instead of sucking paper clips and table cloths up through the bottom). And the warm air is politely aimed *away* from you by slanted louver fins, on top.

These niceties are on a radically new type of projector. It gives you the ultimate in portability and carrying convenience, weighs barely nine pounds, stands just five inches high, eleven inches square. The lens is a brand-new 4-inch Kodak Projection Ektanon. Gives you more picture area than conventional 5-inch lenses can.

There's a new type of changer, the Readymatic, which rotates your slides into position to guard against jamming. Holds up to 40 cardboard mounted slides. If you prefer a magazine changer, that's available too.

Time to set up; where's your electric cord? Tucked neatly in its own stow-away compartment.



All the niceties. All the latest design features. Yours in one smart-looking, compact, portable projector. The Kodak 300 Projector—\$59.50 with Readymatic Changer, \$69.50 with Automatic Magazine Changer. Maybe you'd better hustle down to your Kodak dealer's and have a look . . .

## Absolute realism

It is a remarkable thing to see a scene out of the past recreated in every detail

for you. Yet this is exactly what color stereo does. It takes you back where you were and reconstructs every detail of the scene in full color and three dimensions.



The right button to push, of course, is on the Kodak Stereo Camera. It trips the shutters on the two matched Kodak Anaston Lenses,  $f/3.5$ , at any of four shutter speeds, or B. No parallax problems, because the viewfinder of the Kodak Stereo Camera is squarely between the lenses, and has a built-in spirit level to keep things straight. There's automatic film-count, double-exposure prevention, automatic flash sync, and a lot more besides.

Look over the Kodak Stereo at your dealer's—a sensible \$84.50 list. View the pictures it makes—then think what *you* could do with a camera like that!

## Now for your darkroom

Maybe you don't have a darkroom yet and maybe this is the year to begin. Among the things your Kodak dealer will be happy to discuss with you are:

- ▶ Kodak Photo Outfits
- ▶ Kodak Enlarging Ektar Lenses
- ▶ Kodak Enlarging Ektanon Lenses
- ▶ Kodak Safelight Lamps
- ▶ Kodak Safelight Filters
- ▶ Kodak Photo Blotter Rolls
- ▶ Kodak Photo Chamois
- ▶ Kodak Print Rollers
- ▶ Kodak Automatic Tray Siphon
- ▶ Kodak Hard Rubber Tanks
- ▶ Kodak Enameled Trays
- ▶ Kodak Projection Print Scale
- ▶ Kodak Darkroom Aprons
- ▶ Kodak Darkroom Graduates
- ▶ Kodak Thermometers, all sizes
- ▶ Kodak Timer

. . . and other well made, useful items. There's not much point in going into details here, because your dealer can show you these things firsthand, show you the ones you really need and the ones you can get by without for a while. Talk darkrooms with him soon.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**

**MODERN'S HOME MOVIE COURSE: SECTION 13**

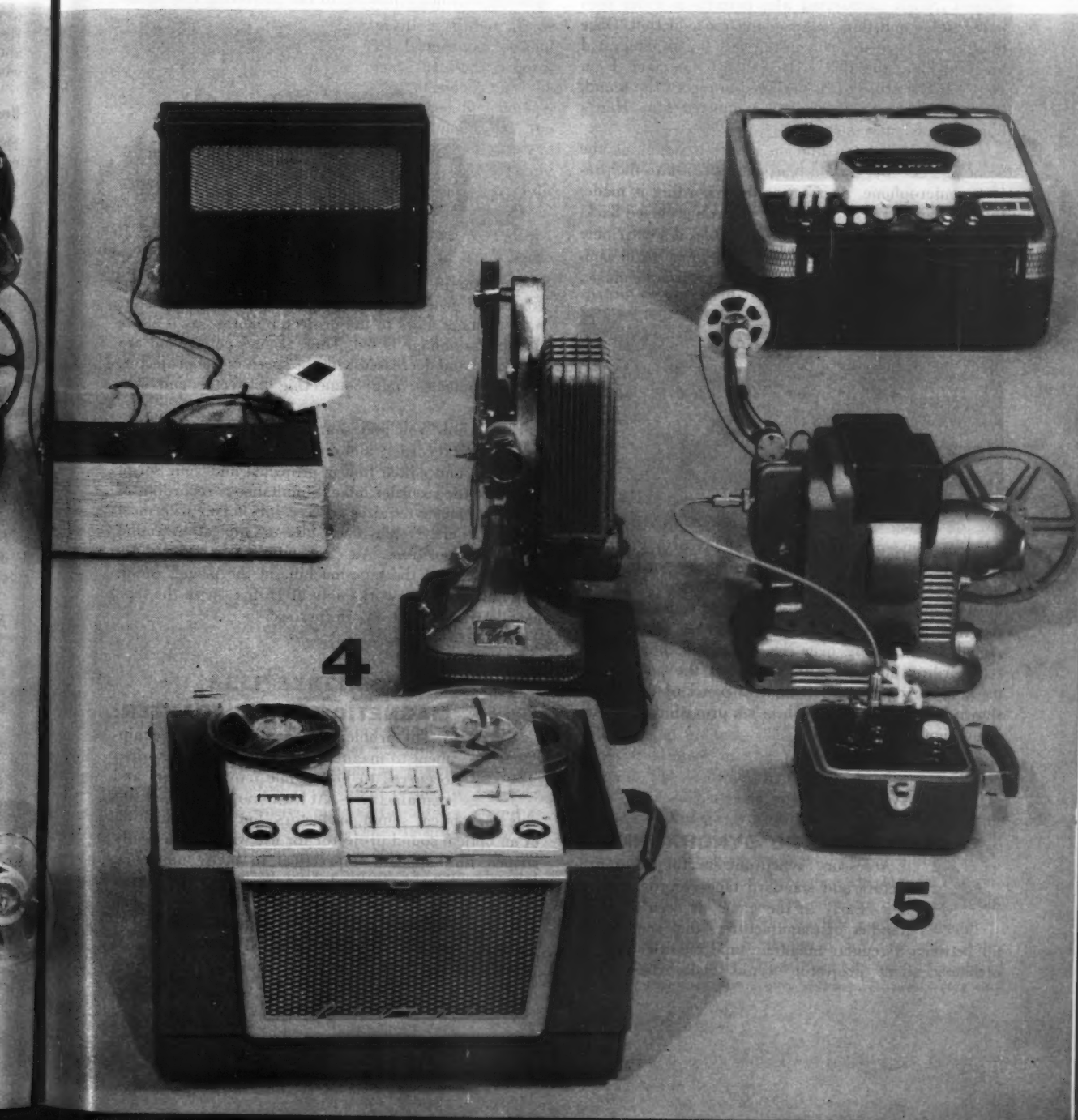
# **WHICH SOUND SYSTEM IS BEST FOR YOU?**





SOUND FOR home movies? Just a few years ago the answer would have discouraged anyone but the bravest. A sound track involved either great cost in money, or, if done at reasonable cost, a procedure so complicated that the home movie maker really needed at least four arms and three eyes to achieve something less than complete chaos. He worked with twin record turntables and cue sheets—the projectionist never really saw the film—he was much too busy getting the right sound into the proper part of the film. The other alternative was an optical sound track—but this was expensive and required a well-developed technical background.

The situation has changed rapidly in the past few years as relatively inexpensive and less complicated systems evolved. Sound synchronization with either 8mm or 16mm film is entirely possible with the advent of the tape recorder and magnetic sound striping on film. However, as lip synchronization (where people in the film appear to be actually talking) is still a difficult, tedious business, home movie sound must be confined largely to background music, spoken commentary, and sound effects. On the following two pages MODERN presents a run-down on five of the systems currently available.—MYRON A. MATZKIN



## FIVE WAYS TO ADD SOUND TO YOUR MOVIES

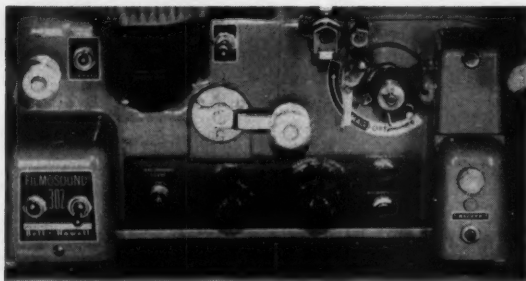
# 1

### 16MM MAGNETIC STRIPING:

Probably the best and most efficient way for you to produce sound films is to add a magnetic sound track to your film. First you shoot the film, have it processed, and edit it. Then it's sent to a laboratory for magnetic striping. The charge is approximately 2½¢ per ft., with most striping companies requiring a minimum order of \$3. Incidentally, if your camera will accept single perforated film, use it for films to be magnetically striped. Single perforated film permits a wider iron oxide stripe and thus better sound reproduction. Once the film has been striped you're ready for an integrated projector like the Bell & Howell 302, number 1 on page 84. The projector is designed to record the sound, then play back and show the completed film. Here's how a recording session goes.

As you project the film on a screen, watching the scene and cue marks, you read your script into the projector microphone. As soon as the recording is made, the film can be rewound and the recording played back.

While lip synchronization is possible, it's extremely difficult to do once the film has been shot. Better confine the sound to commentary and background music.



If sound and film have been cued properly, synchronization remains intact for the life of the recording. On most magnetic projectors, voice and music may be recorded at the same time. Any mistakes may be corrected by recording over the old sound, because the re-recording automatically wipes out the part of the track to be replaced. The central panel of the 302 is shown in the illustration. There's a provision for showing optical sound films.

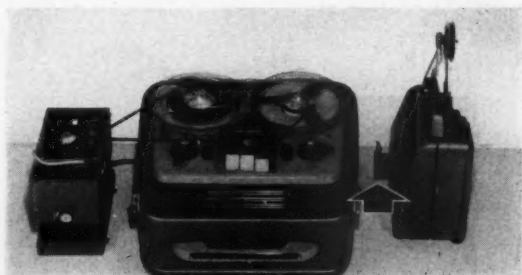
# 2

### ELECTRONIC SYNCHRONIZER:

Accessory synchronizers for 8mm projectors and standard tape recorders aren't new. Early in the game, it occurred to a number of manufacturers that some hook-up between a regular magnetic tape recorder and an ordinary silent projector would make inexpensive

sound more than possible for the home movie maker.

Now synchronizers, offering a high degree of precision, such as the German-made Bauer sound coupler for the Bauer T-10 8mm projector, are beginning to appear. Such units keep the picture matched with the tape recorder so the right sound is heard with the right screen image. They work sufficiently well for matching background music and narration with the film, but lip synchronization remains extremely difficult. The electronic synchronizer works by controlling the amount of voltage flowing to the projector. The servo-



mechanism in the synchronizer is similar to an uncontrolled generator. As the generator revolves faster, more voltage flows to the projector motor; as it slows down, less voltage is fed. Thus, frames per second are increased and decreased with the speed of the projector. Arrow indicates plug connecting projector and synchronizer.

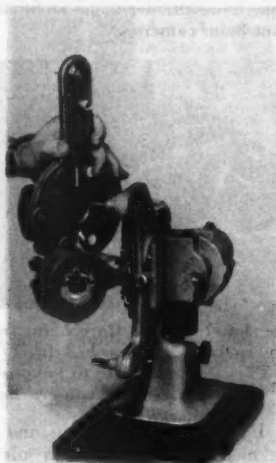
Here's how you add sound with the coupler. Projector, tape recorder, and coupler are connected. Your processed and edited film is projected and your script read into the recorder mike. Simultaneous recording of voice and music requires an accessory mixer with most tape recorders. To play back, film and tape are rewound to starting positions. An electronic synchronizer automatically starts the tape machine at the proper point. The Bauer system works only at 16 fps—with the tape usually traveling at 3¾ in. per sec.

# 3

### MAGNETIC STRIPE ADAPTER:

The problem of adapting existing equipment to magnetically striped film has often occurred to both home movie makers and manufacturers. At least one adapter is available for optical sound projectors, but the acquisition of an optical sound projector for use with magnetically striped film appears impractical to many amateurs. However, most movie makers own silent 8 or 16mm projection equipment. An adapter, like the Cinesone adapter, pictured, page 87 is one solution. The Cinesone adapter, which fits most 8 or 16mm silent projectors, works like a magnetic projector. You clip a

special sound head into the reel arm of the projector. You then mount the feed reel on the adapter and striped film is threaded through the sound head and to the take-up reel. You plug the adapter into an amplifier, and a speaker connected to the amplifier is placed under the projection screen. The amplifier and projector are connected to the regular alternating house current.



Recording procedure is similar to that for a standard magnetic projector. Your processed and edited film is projected on the screen and the adapter switched to the "on" position. Either 16 or 24 frames per second may be used. Recording sessions can be monitored by connecting earphones to the amplifier. There are two ways of recording music with the amplifier. The adapter microphone can be placed directly in front of the

radio, TV, or record player speaker; or a cord between the sound source and the amplifier may be used. The use of such a cord assures better sound fidelity.

Sound can be played back immediately. It is also possible with the Cinesone to record over previously recorded material without completely erasing the original.

All recording controls are located on the amplifier. For best results, recording should be done some distance from the projector because of projector and adapter noise.

The adapter may be used with projectors whose reels are located in the rear. For large audience showings, an external amplifier can be attached to permit use of additional speakers.

## 4

### SELF-SYNCHRONIZING TAPE:

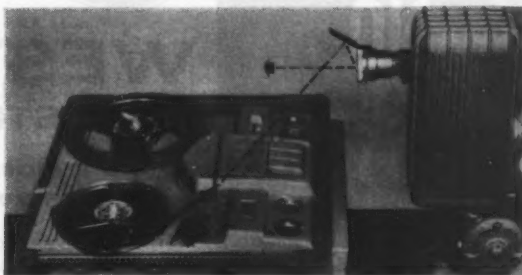
Cost is one of the most imposing problems in home movie sound. Synchronizers, adapters, or special machines can add up to a considerable outlay. If you own a tape recorder and a silent 8 or 16mm projector, however, there is an inexpensive method for adding sound to your films—Revere Synchro-Tape. It utilizes no mechanical or electrical connection between projector and recorder. You need only a projector with rheostat-controlled speed.

The Revere tape has closely spaced vertical lines marked on the back. A small reflector is packaged with each roll of tape you buy. To arrange tape recorder and projector for proper synchronization, you place

the tape on the recorder in the normal manner. You then slip the reflector over the lens barrel so that a small fraction of the projector's light is reflected downward to the back of the tape, as in the photo.

Make a small pinhole in the film leader so a small light is projected on the screen when the hole is in front of the shutter. Mark the tape at the starting point with a small piece of white adhesive. To synchronize, you turn on the projector and switch the recorder on the instant the pinhole light appears on the screen.

The projector light hitting the tape produces a strobo-



scopic effect. Adjust the speed of the projector until the lines appear to stand still. Recorder and projector are now in synchronization at about 18 frames per second. Tape shrinkage, expansion, and slippage are adjustable within certain limits imposed by the system.

You record by reading a script or playing appropriate background music into the recorder. If you find that line voltage fluctuations affect synchronization and that the rheostat control position varies, readjust the control.

## 5

### MECHANO-ELECTRICAL UNIT:

Tape and projector can be synchronized by adding an accessory synchronizer that combines both mechanical and electrical systems to synchronize the speed of projector and recorder. One such device, the Synchromat, is designed for Bolex projectors. Here's how it works.

A flexible cable connects the synchronizer and the projector. You join the cable to the projector in place of the normal rewind pulley. In addition, you attach the synchronizer to the projector with a plug fitted with self-shorting contacts. The plug replaces the regular rheostat control of the projector. Thread the tape through the recorder, to the synchronizer, and then back to the take-up reel of the recorder.

The speed of the projector (operating at 16 fps) and the tape recorder are mechanically and electrically linked. A balance is achieved by controlling voltage going to the projector through a rheostat in the synchronizer. Operation of the rheostat depends on the speed of the tape and the flexible cable connector.

The Synchromat is designed for use with Bolex M8R projectors only. Other M8 units may be modified for a small charge by Bolex service centers.—THE END



*So Sensitive*  
**NO BOOSTERS ARE NEEDED!**



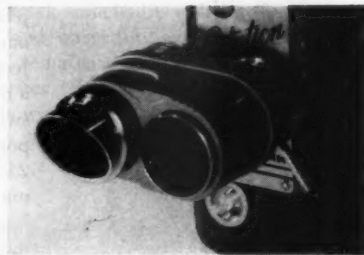
## WESTON MASTER III

*world's most sensitive exposure meter*

True sensitivity stems from the instrument movement. No exposure meter movement made approaches the WESTON for sensitivity, high accuracy and long life. That's why science and industry have standardized on WESTON instruments for close to 70 years. At all leading camera stores.

## AUTO-EX SOLVES EXPOSURE PROBLEMS

Until now, automatic and semi-automatic exposure devices have been built into movie camera bodies themselves. None of them allow you to interchange lenses. The Elgeet Optical Co. has developed a lens and exposure meter combination, however, designed to fit most D mount 8mm cameras.



Double lens? Nope. Barrel in front of camera body houses 1/2 in. f/1.9 lens. This is coupled to exposure meter extending beyond camera body.

The Elgeet 1/2 in. f/1.9 lens and exposure meter are joined in a plastic mount. The lens threads into the camera while the exposure meter extends slightly beyond the camera body. A clear plastic window is set behind it.

After the scene has been framed in the camera viewfinder, you shift your eye to the window. Light hitting the exposure meter activates the needle.



Clear plastic housing of Auto-EX has needle connected to meter and arrow attached to diaphragm. When both match (arrow) exposure is correct.

To set your camera for the right exposure you line up an arrow connected to the diaphragm by moving a lever on the lens barrel.

In shooting tests, the Elgeet Auto-EX proved accurate for overall exposure estimation. However, where shadow areas were surrounded by sunlight, we preferred taking close-up readings.

Actual exposure determination was simpler and faster than with conventional meters. There was nothing to haul out of a pocket or a gadget bag. Price, \$49.95.—THE END

## Exclusive Features for greater convenience



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Compcor extra quality reels and cans are made of special tempered steel, don't warp or bend, eliminate film rubbing and are finished in scratch-resistant, baked-on enamel. They're sturdily built to last a lifetime!

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## for September

We recommend the following books.  
If you want a title that is not  
shown, query us. We carry  
all photographic books  
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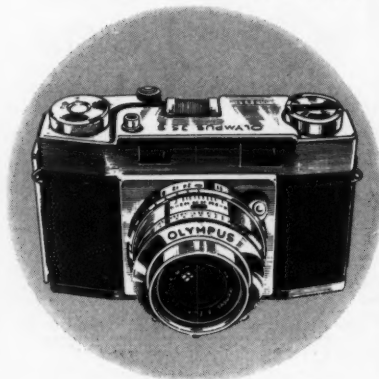
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# the MOVIE MAKER

by MYRON A. MATZKIN

**The Red Balloon, and what good films can mean to the home movie maker's own productions.**



All too often the movie maker goes to his local movie house without relating what he sees on the screen to his own 8mm or 16mm camera. We think he's missing a fine opportunity to learn from the

best, although not everything he sees will be applicable to his own productions. However, the best films are those that are simply conceived and executed.

Recently, we saw such a film—one which every movie maker should experience. *The Red Balloon*, written, directed, and produced by Albert Lamorisse, was shot mainly in the streets of Paris. The two central characters are a little boy, played by Lamorisse's son, and a red balloon.

A constant companion, the balloon follows the boy around—to his home, through the streets, and to school. Together they have an adventure that might happen in the mind of any sensitive child in any city or country.

The major technical problem in the film was to control the balloon so that it would seem to be a living, thinking object. That was done by means of a long wire that attached to the balloon and was manipulated from off camera. The wire does not show up on film and the effect is amazingly realistic.

## The unobtrusive camera

Lamorisse had one real advantage in working with his son. As a father, he knows his son well enough to predict accurately the emotional reaction of the boy to imaginary situations.

But most important to the film is the camera work. At no point does the camera intrude on the relationship of boy and balloon. Rather, the camera is an intimate partner to the adventure. In one scene the boy takes a bus to school. Since the conductor won't allow the balloon on the bus, it follows the bus through the streets. The camera follows balloon and bus closely, but at the same time catches the amazed looks of bystanders as they watch the tableau.

The total use of the camera to tell

the story almost makes the sound track superfluous. The track itself consists mainly of slight background music and street sounds. Lip sync is almost completely absent.

## The mood

Lamorisse uses the camera to establish a mood. Most movie makers have heard that the cardinal sin when shooting color is to film before a certain hour of the morning. Lamorisse, however, takes advantage of the color mutations of early morning, when a mist still hangs ominously in the city streets. His opening shot shows the boy standing amongst gray stone buildings; the color is blue gray, smoky. The boy is very much alone—and lonely. You sense it from what is on the screen. Suddenly, darting down a flight of stone steps, he sees the balloon caught on a lamp post. It's a very red balloon—almost the reddest red balloon we ever saw. The color is a startling contrast to the morning.

Shinnying up the lamp post he grabs the balloon. Here the story begins. So far the film has been on the screen for only a minute or so, but the audience is emotionally ready for the fanciful story *The Red Balloon* tells.

## Build-up of images

Near the end the balloon is "killed" by a mob of children. Quick cuts from one child to another and back to the balloon build up tension. And then a shot that takes much longer than the others shows the balloon dying after being struck by a stone—the air slowly escapes, the balloon settles into a small piece of tattered red stuff.

In the final scene all the balloons of Paris break loose and fill the skies in an aerial funeral procession. The unity and beauty of *The Red Balloon* is based on the constant build-up of such photographic images.

*The Red Balloon* was not visualized in one burst of inspiration. Lamorisse made his last film, *White Mane*, some time ago. Then followed a period of experimentation with color and camera ideas that led to *The Red Balloon*.

Films like *The Red Balloon* are the best source of ideas for the movie maker. They express a freedom of thought and technique that cannot be found in the average product. They are created—in the best sense of the word—rather than manufactured like tooth paste or automobiles.—THE END

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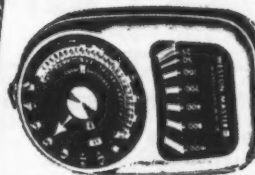
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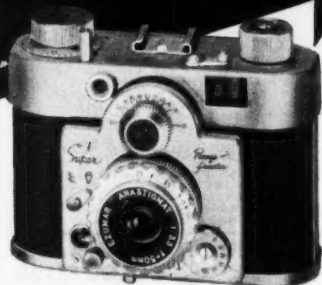
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# Ways and Means

by **ARTHUR ROTHSTEIN**

Technical Director of Photography, *Look Magazine*

**Camera noises in the courtroom; high speed artificial light film; versatile new light box; zoom lenses; a dream darkroom.**



The American Bar Association's Code of Judicial Ethics, Canon 35, states:

"Proceedings in court should be conducted with fitting dignity and decorum. The taking of photographs in the courtroom during

sessions of the court or recesses between sessions and the broadcasting or televising of court proceedings are calculated to detract from the essential dignity of the proceedings, distract the witness in giving his testimony, degrade the court and create misconceptions with respect thereto in the minds of the public and should not be permitted."

For years, photographers have explored this attitude, and the National Press Photographers' Association has fought to have the law changed.

In a case before the Oregon State Circuit Court, a defense attorney filed a motion for mistrial. One of his reasons was based on the fact that news and television cameramen had been permitted to operate during the trial.

In order to approach this problem scientifically, sound engineers of the Pacific Telephone and Telegraph Co. volunteered, unofficially, to measure the amount of noise made by various cameras. These men, Paul Sweeney and Mike Jordan, used a standard sound level meter which registers in decibels.

In explaining his tests to me, Paul Sweeney said: "These measurements, made in a courtroom, were as accurate as possible under the circumstances, but they represent only the total sound level—not timbre, pitch, frequency, and other qualities of noise that have varying effects upon various individuals. The measurement techniques we used were not precise, as compared with the standard techniques employed by audio engineers. For example, the courtroom could hardly be compared with an anechoic chamber, or free space room. The levels measured were peak levels, which are subject to some interpretation by the person reading the meter. In addition, there is no guarantee that each camera of a specific model by the same manufacturer will always produce the same amount of noise."

"Taking into consideration all these variables, it is doubtful whether these measurements could be reproduced within plus or minus 10 decibels. Certainly no definite conclusions, such as 'camera A is always noisier than camera B,' can be drawn from this information."

However, it is of interest to note just how much noise various cameras created in operation:

Changing film with a Grafmatic holder on a Speed Graphic: 62 decibels.

Operating shutter on Contaflex II, 53 decibels; Bolex, 50; Bell and Howell 70-DR, 48; Rolleiflex 2.8G, 48; Nikon S-2, 48; Leica M-3, 44; Auricon cine camera, inaudible.

Other noises measured at the same distance (from the attorney's table in front of the judge's bench) were: closing door, 64; attorney speaking, 64; spectator coughing, 62; voice from witness box, 60; striking match, 49.

From these tests it would seem that the operator of modern photographic equipment can certainly be as quiet and unobtrusive as any other spectator in a public place.

### High speed tungsten light film

An unusual film with a high sensitivity to red and yellow is Peromnia-25. I checked the manufacturer's claim that it is faster in tungsten light than in daylight and found this to be true.

With development for 12 min. at 68° F in D-76, Peromnia-25 produced good negatives at exposure indexes of 320 in tungsten light and 250 in daylight. With the same development, negatives underexposed one stop were quite acceptable. The film exhibits good contrast, with more latitude in over than in underexposure.

This film's special qualities result from a new type of panchromatic emulsion which the manufacturer claims has the same response to color as does the human eye. There is less need for corrective filtering, and filter factors for the red, yellow, and green wave lengths are lower.

Peromnia-25 is available in 35mm and 120 sizes. It is manufactured by the old, established firm of Otto Perutz GMBH in Munich, Germany, and is imported by Burleigh Brooks Co.

### Versatile new light box

The Idealite is a light box two inches thick, weighing less than three pounds, which makes use of a combination of semi-parabolic and flat reflecting surfaces to create an evenly illuminated 10 x 10 surface.

(Continued on page 96)

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## SPIRATONE VALUES FOR THE DARKROOM

### SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. Sh. Ch. 25c

- 2" f3.8, clickstops, for 35mm.....\$7.95\*
- 3 1/4" f4.5, clickstops, for 2 1/4x3 1/4", 2 1/4x2 1/4".....\$9.95\*
- 3 1/4" f4.5, clickstops, for 4x5.....18.95

Precision flange for easy fitting to lensboard.....1.25

\*Sensational, new illuminated diaphragm feature—add \$1.75



### CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available...the changing bag is justly referred to as a "portable darkroom". 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. Shipping charge 25c. **\$3.95**  
PROFESSIONAL MODEL: 27"x30" working space, \$11.00  
value! Shipping Charge 50c. **\$6.95**

### ELECTRIC 2-SURFACE ALL METAL DUO-DRYER

**GIANT**  
13 1/2"x10"  
1957  
deluxe model

**\$11.98**  
WITH 2  
12x17" HEAVY DUTY  
FERROTYPE PLATES

Yes, Spiratone does it again! A complete, ready-to-use, double surface dryer with a capacity of 4 8x10 or 36 2 1/2x3 1/2 prints, singletweight or doubleweight, glossy or dull finish—sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.

FREE with every dryer: Hypackal tells correct fixing time. 12"x16" STANDARD DUO-DRYER, with two 10x14" heavy duty ferroplates for the small darkroom. **\$8.98**

12"x18" SINGLE DRYER, with 10x14" ferroplate. **\$5.98**

Forma Polish Squeegee Roller. **35c**

Shpg. Wts.: **GIANT** 12 lbs., **STANDARD** 10 lbs., **SINGLE** 9 lbs.

Sale in Acme Heavy Duty

### FERROTYPE PLATES

10x14" 12x17" 10x24" 6 for \$3, 4 for \$3, 2 for \$3. Shpg. Wts. 6 lbs.

### INCREASE FOCUSING AID

**\$2.25** value. Sh. Ch. 15c **\$1.00**

### ECONOMY \$1.49

DOUBLE-ACTION ALLMETAL FOOT SWITCH

SAVE ON FACTORY SECONDS **DELUXE** **PRINT TRIMMER** **10" MODEL**

An efficient paper cutter, with ruled hardwood board, hollow-ground, hardened steel knife on spring. Boards damaged in shipment, knives perfect. Shpg. Wts. 5 lbs. & 7 lbs. **\$1.99**

**\$3.44**

**\$60.00 VALUES—SPIRATONE EXCLUSIVELY OFFERED**

### ENLARGERS

**\$29.95**

• Glassless carrier for single negatives and rolls, ingeniously designed for scratchproof operation.

• Illuminated Diaohgram Clickstop lens, 50mm f3.8.

• 12"x16" Baseboard.

• Double Condenser included in cost.

• Easy lifting parallel arm system.

• Red Filter.

• 24", 7/8" diameter Pole.

• Bellows, fine rack and pinion focusing.

• Lineswitch.

• All metal construction.

• **FREE WITH ENLARGER**

Teststrip Maker and Gray Scale, helps make perfect enlargements without wasting paper.

Adjustable EASELS, if bought with enlarger, 8x10" \$3.50, 11x14" \$4.50.

**SPIRATONE** INC.

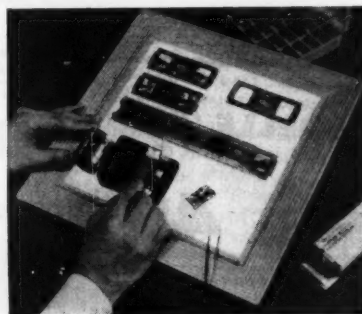
135-06 NORTHERN BLVD., DEPT. M9, FLUSHING 54, N. Y.

## WAYS AND MEANS

(Continued from page 94)

An 8-watt Sylvania T-5 Super Deluxe Cool White fluorescent lamp creates a color balanced illumination that is heatless.

Because of its compact design and light weight, the Idealite may be used



New Idealite light box is compact, lightweight, has 10 x 10 surface, color balanced, heatless illumination.

as an easel, tracing table, display frame for transparencies, in a salesman's brief case, or in a desk drawer.

Larger light boxes are being designed, and this same principle may soon be extended to an illuminated surface of 16 x 20.

The Idealite is made by the Ideax Illuminator Co., 480 Lexington Ave., New York 17, N. Y., and sells for \$24.95.

### Possible boom in zoom lenses

Motion picture and television cameramen have become increasingly dependent upon zoom lenses for many of their effects. For some time a leading manufacturer of varifocal lenses has been Zoomar Inc., of Glen Cove, Long Island, who produces them under patents obtained in 1948 and 1955.

A French company, the Societe d'Optique et de Mecanique de Haute Precision (SOM) started more recently to manufacture a varifocal lens called the Pan-Cinor, which is imported by Paillard Products Inc.

Zoomar Inc. brought a patent infringement suit against Paillard recently, claiming that the SOM lens system was based on Zoomar's patents.

In discussing the suit, Federal Judge Irving R. Kaufman presented an excellent definition of this type of lens:

"A varifocal lens is an optical device composed of lenses which are movable in relation to each other and are operable to vary the size of the image of an object without displacement or defocusing of an image from a predetermined focal plane.

"In the field of motion pictures and television, a varifocal lens makes it possible for the cameraman to produce a zoom effect, i.e.: a continuous enlargement of the image without moving the camera from a fixed position, thereby obviating the use of a dolly or traveling camera support."

Judge Kaufman ruled that there was

no patent infringement, because technically Zoomar's system was not an invention.

The effect of this ruling may be to open wide the door to manufacture of varifocal lenses. Some enterprising manufacturer may even make a zoom lens for use on still cameras. For creative control of perspective, many photographers would welcome a lens with a range of focal lengths from 25 to 100mm for use on a 35mm camera.

### Dream darkroom

The Charles Beseler Co., of East Orange, N. J., has built a darkroom in a 35-foot trailer which will tour the country. This photographic laboratory on wheels is a demonstration of the latest equipment for photo processing.

Some of the devices on display are: a Vertoscop—a reversal viewer which makes use of infrared and fluorescent light for seeing positive images from all size negatives to 2 1/4 x 3 1/4; a print sink and trays of Kreonite, a plastic that is acid and stain proof; an enlarger that can copy a color transparency placed on its illuminated glass baseboard; a stainless steel color processing sink with temperature control and nitrogen burst agitation for both film and paper color materials; a negative drying cabinet which dries film without heat; a contact printer with built-in filters for variable contrast papers.

The sponsors believe that this ultra modern trailer darkroom will be of interest to every amateur and professional photographer. There will be a technical consultant available who will discuss the equipment and individual photographic problems.

The Charles Beseler Co. will welcome inquiries about the itinerary of its dream darkroom. Present plans are to have four of them touring the U.S., with two additional ones touring Canada, Mexico, and South America.

—THE END

## Free Literature

For photographers plagued with hard water problems—a brochure is being put out by Enley Products which describes their water demineralizing equipment. For your free copy, write to Enley Products, Inc., 1236 Broadway, Brooklyn 12, N. Y.

Complete Enteco filter data is contained in Enteco's revised Filter Information folder. Each type of filter is listed, with an explanation of its use with all types of film. Included too are charts listing filter factors, ASA ratings, color temperatures of common light sources, and suggested filter selection for special effects. For your free copy, write to Enteco Industries, 610 Kosciusko St., Brooklyn 21, N. Y.



# SPIRATONE

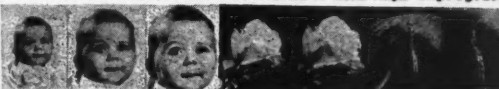
The Lens Accessory Specialists

## CLOSE-UPS TO 3 1/2" WITH CLOSE-UP LENSES

The perfect accessory that can be used with any camera. You can get close-ups from 3 1/4" to 38". Simple to use, permits a simple camera with a regular 3" setting to take portrait pictures or even do copy work... now close-ups of insects, flowers and macrophotography; possible with this inexpensive tool.

	Plus 1 from 38" to 20"	Plus 2 from 20" to 15"	Plus 3 from 15" to 10"	Plus 4 from 10" to 8"	Plus 5 to 7"	Plus 6 to 5 1/2"	Plus 10 to 3 1/2"
SER. IV	\$1.15	\$1.15	\$1.15	—	—	—	—
SER. V	1.30	1.30	1.30	\$1.75	\$1.95	\$2.25	\$2.65
SER. VI	1.50	1.50	1.50	2.00	2.30	2.75	3.25
SER. VII	2.98	2.98	2.98	3.25	3.75	4.25	5.25

All close-up lenses except Plus 10 are mounted in metal rings. Shp. Cg. 10c



Plus 1 Plus 2 Plus 3 Plus 4 Plus 5 Plus 6 Plus 10

Save up to 60%  
with Spiratone

## POLARIZING FILTERS & SCREENS

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows... with emphasis clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or close-up lens, handle for convenient adjustment of maximum polarizing effect.

	Polarizing Filter	Polarizing Screen	Polarizing Screen with Viewer
SER. IV	\$1.54	\$3.75	\$5.99
SER. V	\$1.94	\$3.75	\$6.77
SER. VI	\$2.44	\$4.75	\$7.99
SER. VII	\$3.34	\$5.75	\$9.77

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming camera and lens.

## DUTO type DIFFUSERS

Now available in standard series sizes, to fit all filterholders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their soft focus. Ser. IV \$1.54; Ser. V \$1.94; Ser. VI \$2.44; Ser. VII \$3.34

## 6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of close-up work from a 3.4 reduction to a 2.2 magnification ratio. Shipping Charge 35c. 6 pc. set but with one FOCUSING RING from 45mm to 50mm, also a \$10 value. Complete set \$11.50.

"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of \$3.00 or more.

FREE with orders over \$3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

## GENUINE LEATHER FILTERBANK HOLDS 5 FILTERS

Available in Ser. IV (\$1.00), Ser. V (\$1.00), Ser. VI (\$1.25), Ser. VII (\$1.50). ONLY 80c with your order for \$5.00 worth or more filters.

## MINUS LENSES FOR TELEPHOTO EFFECTS

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## VARIETY IN A SITUATION

(Continued from page 62)

stand at an Olympian distance with a telephoto lens and expect anything new. Once inside the crowd, you'll see many details that would be otherwise lost in a confusing mass of shapeless faces, arms, and legs. Photogenic minutiae of dress and manner, such as that shown in the picture at the bottom of page 63, become immediately apparent.

Did you know that you can even pose a crowd? Not all hundreds of them, it's true. But a fairly large group will do. Miss Harris talked a bunch of teen-agers into lining up and just walking toward her for the picture on pages 64-65. She depended on that almost uncontrolled adolescent energy that seemed to be going off in every direction to "make" the spontaneous mood picture. Miss Harris threaded a 35mm wide-angle lens into her Canon camera. The wide-angle lens gave her sufficient depth of field so that she didn't have to worry about focus, and it also allowed her to work fairly close to her subjects. She made several exposures while backpedaling in front of the advancing group.

### Anticipate action

If you can't or don't want to direct action, pick out a logical place where you know something will happen that will touch off the crowd's reaction. Kay Harris stationed herself—along with a few hundred yelling boys and girls—at the stage door. The musicians were scheduled to leave for a break between performances. She caught the pushing, shoving action of a group of girls attempting to get an autograph as one of the stars departed, in the photo, page 62. The picture was possible only because Miss Harris knew what the reaction would be the minute the musician walked out the door, and was ready for it when it happened.

### Prepare for the unexpected

At the same time she was quick enough to find a picture which is completely opposite in mood. Someone yelled "Cops" and most of the youngsters started moving. One girl, intent on getting a signature, completely failed to react. The quiet portrait top, page 63, was the result of Miss Harris's fast shutter finger. Moral: even when you know what you are after, be ready to take the exact opposite.

After exhausting the picture possibilities outside the theater, Miss Harris went into the center of the rock-and-roll hysteria, inside the darkened theatre. She had used Kodak Plus-X film outdoors and stayed with it inside. (You may want to use one of the faster films. However, Miss Harris found that the latitude of Plus-X allowed her to shoot indoors and out on the same roll.)

The picture, center, page 63 resulted from observing the crowd's reaction to the music. At the end of each set, the stage would light up and hands would wave frantically and bodies gyrate madly in silhouette. She waited until the action was repeated and shot.

### Keep techniques simple

Throughout the shooting of the rock-and-roll session, Miss Harris kept her technique as uncomplicated as possible. When shooting with either wide-angle or normal lenses, she prefocused for a zone of sharp focus of about 8 ft. to infinity. Her camera was set f/8 at 1/200 sec. for outdoor shots. She used her rangefinder when shooting at f/1.8 indoors. Whenever she resorted to a 100mm telephoto, Miss Harris had to focus on the subject because of the short depth of field of the lens.

At no time did she attempt to conceal the camera. Instead, she hung it over her shoulder, letting her arm fall over it quite naturally.

"I don't hang a camera in front like many other photographers. No special reason, it just feels more comfortable the other way."

Miss Harris found that the rock-and-roll youngsters liked having their pictures taken. You'll probably find that most people in friendly crowds won't object to your shooting—but it's not a good idea to antagonize people by badgering them.

### Watch crowd behavior, moods

Should you decide to have a try at shooting in a crowd, Miss Harris advises looking for the things that make your crowd different. It may be a happy crowd, an angry crowd, or a group of people placidly waiting for something to happen.

There are always physical things that make each crowd different—clothes, signs, expressions, buttons, and most important, behavior. So get a good grip on your camera and get into the next crowd you see.—THE END



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• Pentax Prism Eye-level thru-the-lens focusing; Built-in fully auto. diaphragm lens control; Autom. Exp. counter; Interchangeable fully auto. lenses; Built-in synch. for strobe-flash; Focal plane shutter fr. 1 sec. to 1/1000; Delayed action self-timer; ACCEPTS ALL PENTACON A lenses & accessories.

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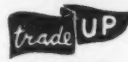
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All Kodak Retina accessories available. Write for Prices.



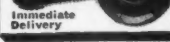
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w/f2 Schneider Xenon, Autom. diaphragm control, Split Image Rangefinder, built-in self-timer, L.V.S., Rapid winder, MXV. Built-in lightmeter coupled to L.V.S.

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Complete with Push Button control for AC battery, built-in charger, variable voltage control from 110V-250V, half light control for close-ups. Interchangeable wide & narrow beam reflector, bracket and cord. **Latest Model**

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Complete with Push Button control for AC battery, built-in charger, variable voltage control from 110V-250V, half light control for close-ups. Interchangeable wide & narrow beam reflector, bracket and cord. **Latest Model**

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Reg. \$109.50 **SPECIAL ONLY \$69.49**



## DISCOVERY

(Continued from page 78)

has confined himself to one approach at a time and progressed through different periods: Blue, Negro, Cubist, Neo-Classic, and so on.

Photographers also tend to see in a certain way. They use the controls at their command—shutter speed and aperture particularly—to make pictures which do resemble one another. An Edward Weston photograph, for instance, is sharp from foreground to background. Another photographer may consistently use a wide aperture to concentrate attention on his subject by throwing the background completely out of focus. A third may prefer to use a relatively slow shutter speed to blur moving forms. And practically all photographers, at least in their non-commercial work, develop a personal way of seeing, or a style, which is usually based on a disposition toward one general type or form of composition.

Satow, on the other hand, follows many different schools at once. He moves with facility from one compositional convention to another. Tree, fence, and bush on page 79 is a study in line, classic in its simplicity and use of the S curve. The photograph of the pigeon perched on the bench, page 79, is tense and geometric, like a Mondrian painting. Both of these pictures deal with essentially static situations. But they differ entirely from one another in conception: the restrained formality and smooth, flowing lines of the tree, fence, and bush are in complete contrast to the tight-knit and angular organization of benches, fences and bird. The picture of the flock rising from the snow, page 78, is another case again. Here, composition is freer. The blurred bodies form a loose pattern against the snow and the calligraphic lines of the branches.

### About technique

Satow shoots with a Leica M-3 and a variety of lenses (35, 50, 90, and 135mm focal lengths). He began to take pictures while studying Fine Arts at Columbia University in 1953. It was not until last summer, however, that he purchased an enlarger and began to do his own printing. From September 1956 until January 1957 he devoted all of his time to processing. Only since he mastered print making has he felt free to express himself in the photographic medium. But it is all of his experience—his journalistic training, and his work in the visual arts, as well as the period of intense concentration on development of technique—which adds up to the current work of Y. Ernest Satow: a photographer who is outstanding primarily because of his visual facility and freedom to organize what he sees in an unusual variety of ways.—P. C.

## WHOLESALE ONLY UNBELIEVABLE PRICES

(Any order less than 1 doz, not considered wholesale.)

FILM Within date

### ANSCO COLOR FILM

8mm 25' dbl. roll	1 doz.	\$24.00
8mm 25' dbl. mag	1 doz.	30.00
16mm 100' available in both		
sound or silent	1 doz.	55.00
16mm 50' magazine	1 doz.	35.00

### ANSCO MOVIE FILM

BLACK AND WHITE (with Processing)		
8mm 25' dbl. roll	1 doz.	\$12.00
8mm 25' dbl. mag	1 doz.	20.00
16mm 100' available in both		
sound or silent	1 doz.	25.00
16mm 50' magazine	1 doz.	20.00

### ROLL FILM

#127, 120, 620, 116, 616	50 for	\$ 9.50
Black and White	1 doz.	7.80
120 & 620 Color		
35mm 20 exp.	1 doz.	2.75
Black & White		
35mm 36 exp.	1 doz.	5.00
Black & White		
AERO EKTACHROME #120 and		
#620 Weston 80	1 doz.	8.00
Anso Color or		
Ektachrome 20 exp.	1 doz.	10.00
Super X or Double X and		
Plus X	1000 ft.	12.00

### ANSCO COLOR IN BULK

16mm	400 ft.	\$15.00
8mm 25 ft. on camera spools	1 doz.	14.00
8mm 100 ft.	1 doz.	42.00

### SPECIAL OFFERING IN 8mm and 16mm COLOR SUBJECTS (CARTOONS AND FAIRY STORIES)

50 ft. 8mm	1 doz.	\$20.00
200 ft. 8mm	1 doz.	75.00
100 ft. 16mm	1 doz.	80.00
400 ft. 16mm (silent)	1 doz.	200.00
400 ft. 16mm (sound)	1 doz.	250.00

### SPECIAL OFFERING IN 8mm and 16mm SUBJECTS (CARTOONS AND FAIRY STORIES)

50 ft. 8mm	1 doz.	\$10.00
200 ft. 8mm	1 doz.	35.00
100 ft. 16mm	1 doz.	20.00
400 ft. 16mm (silent)	1 doz.	75.00
400 ft. 16mm (sound)	1 doz.	100.00

### BULK MOVIE FILM

8mm x 25 ft. dbl. (Packed on Camera Spool)	1 doz.	\$5.00
No Processing		
16mm x 50'	100 rolls	\$40.00
16mm x 100'	50 rolls	45.00

### ACCESSORIES

#### TAKE ADVANTAGE OF THESE BARGAINS

B & W film . . . 100 ft. on		
Bolex Spool	1 doz.	\$43.00
100 ft. Anso Color on Bolex		
Spool 8mm	1 doz.	60.00
Empty 16mm magazines		
made by Kodak	1 doz.	8.00
8mm Empty mag.	1 doz.	8.00
16mm 100 ft. Camera Reels	1 doz.	2.50
Cans for such reels	1 doz.	1.00
Empty cartridges for 35mm		
20 or 36 exp.	1 doz.	1.00
Cans for 35mm cart.	1 doz.	1.00
400' . . . 8mm empty reels	1 doz.	5.00
Dble. cans	1 doz.	3.00
8mm camera reels	1 doz.	2.50
Cans for 25 ft. double	1 doz.	1.00
800' reels 16mm	1 doz.	7.50
Cans (double)	1 doz.	3.50
16mm—1200 ft.	1 doz.	10.50
Cans	1 doz.	5.50
1600 ft.—16mm	1 doz.	14.00
Cans	1 doz.	5.50
200 ft. 8mm Cans	1 doz.	3.00
200 ft. 8mm Reels	1 doz.	3.00
400 ft. 16mm Cans	1 doz.	3.00
400 ft. 16mm Reels	1 doz.	3.00

### WHY NOT HAVE YOUR OWN FILM LIBRARY?

You can secure from us new cartoons of DISNEY and other makes—full version—200' 8mm and 16mm 400' available in 12 assorted subjects for the following prices.

	OUR PRICE	REG. PRICE
8mm 200' 12 subj. for	\$35.00	\$100.00
16mm 400' 12 subj. for	100.00	250.00

### BUY AND CONVINCE YOURSELF!!!!

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8mm subjects 200'	\$35.00	\$100.00
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CHARLIE CHAPLINS—(12)		
8mm	35.00	100.00
16mm	100.00	250.00

IN THE BANK—2 reels	THE NEW JANITOR—1 reel
NIGHT AT THE SHOW—2 reels	FILM JOHNNY—1 reel
THE TRAMP—2 reels	BY THE SEA—1 reel
THE CHAMPION—2 reels	IN THE PARK—1 reel

MACK SENNETT COMEDIES—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00

"OUR GANG" COMEDIES—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00

GRANTLAND RICE SPORT REELS—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00

RUNNING THE SCALES	MONARCHS OF THE FIELD
GRIDIRON GLORY	SELF-DEFENSE
STAMINA	CHAMPION MAKERS
BODY BUILDERS	HOOKED
CLOWNING THE GAME	FELINE FIGHTERS
SONS OF SWAT	SPORTS AFLOAT

PRIZE FIGHTS—(12)		
8mm 200'	35.00	100.00
16mm 400'	100.00	250.00

LOUIS—BAER	SCHMELING—STRIBLING
LOUIS—SCHMELING	SHARKEY—WALKER
LOUIS—ROPER	SHARKEY—STRIBLING
LOUIS—WILSON	DEMPEY—SHARKEY
SCHMELING—LOUIS	PETROLLE—BATTALINA
SCHMELING—WALKER	CONZONERI—PETROLLE

### SPECIAL OFFERING—RELIGIOUS SUBJECTS

Available in 8mm and 16mm

	OUR PRICE	REG. PRICE
LIFE OF CHRIST 7 reels, 8mm	\$ 5.00	\$10.00
CROWN OF THORNS 8 reels (sil.) 16mm	10.00	15.00
ST. FRANCIS 7 reels (sound) 16mm	12.50	20.00
ST. ANTHONY OF PADUA 9 reels		
MESSENGER OF THE BLESSED VIRGIN 9 reels		
(Story of Lourdes)		
THE CHRISTUS 7 reels		
JOAN OF ARC 5 reels		

(All 16mm films which are approx. 400 ft. per reel can be obtained in sound or silent. The 8mm is approx. 200 ft. per reel.)

### ALSO AVAILABLE ARE (12) ASSORTED FEATURES AT BARGAIN PRICE

These features consist of 5, 6- and 7 reels. Running time over one hour—

	OUR PRICE	REG. PRICE
(12-8mm ass't feat.)	\$275.00	\$550.00
(12-16mm ass't feat.)	550.00	1200.00
(silent or sound)		

### IMPORTANT!!!

When ordering please state whether you want silent or sound features in 16mm. The following are titles of features available.

DANCING MOTHERS—	STAR
WE'RE IN THE NAVY NOW—	Clara Bow
LADY WINDERMERE'S FAN—	Wallace Beery
YANKEE CLIPPER—	Ronald Colman
NIGHTCRY—	William Boyd
LOST WORLD—	Rin Tin Tin
COVERED WAGON—	Wallace Beery
LEATHERNECKS—	Helen Hale
LAST OF THE MONICANS—	William Boyd
CAPTAIN FLY-BY-NIGHT—	All Star cast
YOUNG APRIL—	Johnny Walker
CAPTAIN SWAGGER—	Joseph Schildkraut
	Red La Roque

### SPECIAL OFFER

Anso 10 exposures color 35mm. 1 doz. \$5.00

### MOVIE FILM SPECIAL

100' 8mm double	1 doz.	\$20.00
Packed on 4 Camera Spools 25'	1 doz.	5.00

**ASTRA PHOTO PRODUCTS**

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NEW YORK 19, N. Y.

# UNBELIEVABLE VALUES

## DEVELOPING SERVICE AVAILABLE

100' 16mm B&W	\$1.25
8mm 25' double	.60

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Available in ANSCO TUNGSTEN \$22.00  
Available in TUNGSTEN or DAYLIGHT AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including processing, \$1.50 (3 for \$4.25)  
20 exp. rolls INDOOR ANSCO COLOR \$1.00 (3 for \$2.75)  
AERO EKTACHROME CHEMICALS—1½ gal. \$2.95  
50 ft. 35mm—85¢ Plus X or XX  
100 ft. 35mm XX or Plus X or infra red or background X \$1.40. If you buy \$25.00 worth of film—one 35mm loader free regular price \$5.00

A \$100.00 purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for \$1.00—Regular price for such a camera alone—\$35.00

This offer is in addition to our Unbelievable Value of film on which you save 50%.

A \$200.00 purchase will entitle you to a Kodak Brownie camera and a 8mm projector for \$1.00. Regular price close to \$100.00

A \$50.00 purchase will entitle you to a brand new Brownie Camera with flash and film and bulbs. Regular price for Camera and film (color as well as B&W) \$25.00—in any store. A \$25.00 purchase entitles you to a 127 Camera and 3 rolls of color film and 6 rolls of black and white. Real value in store—\$10.00

Additional \$25 purchase entitles you to Eastman Kodak carrying case of genuine leather. Reg. price of case alone—\$11.25

## 35mm BLACK & WHITE BULK

ANSCO FINOPAN \$1.25 (Weston 24) Kodak Super X or Double X.....\$1.40

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FILM DRIERS—good for paper and films only \$1.50

CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form .....\$1.25 (include postage)

Take advantage of these bargains.

B&W film—100 ft. on Bolex Spool .....\$4.00  
100 ft. Ansco Color on Bolex spool 8mm 5.50  
With devel. ....6.50  
Empty 16mm magazines made by Kodak 75¢  
8mm empty mag. ....75¢  
16mm 100 ft. camera reels .....25¢  
Cans for such reels .....10¢  
Empty cartridges for 35mm 20 or 36 exp. 10¢ each, \$1.00 a dozen

Cans for 35mm cart. ....10¢  
800 ft. reels, 16mm .....75¢  
16mm—1200 ft. ....\$1.00, Cans—50¢  
1600 ft.—16mm .....\$1.25, Cans—50¢  
Cement for film .....50¢—best available  
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50 ft. ....\$15.00  
Special offer Ansco 10 exp. ....45¢  
400'—8mm empty reels .....50¢  
Dble. cans .....35¢, 3 for \$1.00

35mm Bulk film Loader daylight  
100 ft. Negative 35mm film, Plus X or XX  
12 cartridges.....All this for \$5.95

## PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4  
100 sheets per box, 10x10.....\$2.50

## ANSCO COLOR IN BULK

16mm—4¢ per ft. ....min. order 50 ft.  
8mm—25 ft. on camera spools .....\$1.25  
100' 8mm .....\$5.00

(Processing not included)

## CLEARANCE SALE

CARTOONS APPROX. 400'

AVAILABLE IN SOUND OR SILENT

\$4.95 For Home Use Only

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8mm 25' dbl. roll .....\$2.25  
8mm 25' dbl. mag .....2.75  
16mm 100' available in both .....5.00  
sound or silent.....3.50  
16mm 50' magazine.....3.50

## MOVIE FILM

FRESH—WITHIN DATE—INCLUDING DEVELOPING

ANSCOCHROME Weston 32—Available in 8mm and 16mm

100 ft. 16mm roll .....\$7.00  
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8mm 25 ft. double roll .....3.00  
8mm 25 ft. double Magazine .....3.50  
16mm KODACHROME 100 ft. rolls—processing included. Developed by Eastman Kodak. Price \$6.00 per roll.

## ANSCO MOVIE FILM BLACK AND WHITE WITH PROCESSING

8mm 25' dbl. roll .....\$1.15  
8mm 25' dbl. mag .....1.75  
16mm 100' available in both .....2.50  
sound or silent.....1.90  
16mm 50' magazine.....1.90

## SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS (CARTOONS AND FAIRY STORIES) COLOR

50 ft. 8mm .....\$2.00  
200 ft. 8mm .....7.50  
100 ft. 16mm .....5.00  
400 ft. 16mm (silent) .....20.00  
400 ft. 16mm (sound) .....25.00

## SPECIAL OFFERING IN 8mm AND 16mm SUBJECTS (CARTOONS AND FAIRY STORIES) BLACK AND WHITE

50 ft. 8mm .....\$1.00  
200 ft. 8mm .....3.50  
100 ft. 16mm .....2.00  
400 ft. 16mm (silent) .....7.50  
400 ft. 16mm (sound) .....10.00

## MOVIE FILM SPECIAL

100' 8mm double  
Packed on 4 Camera spools 25' .....\$1.79  
processing not included

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#127, 120, 620, 116, 616  
Black & White, 10 for .....\$1.95  
120 & 620 color .....75¢ a roll  
35mm 20 exp. Black & White .....25¢  
35mm 36 exp. Black & White .....49¢  
AERO EKTACHROME # 120 and #620  
Weston 40 .....3 for \$2.85  
35mm BLACK & WHITE BULK 100 FT.  
EKTACHROME 20 exp. ....\$1.00  
Super X or Double X and Plus X .....\$1.40

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ASA 50  
8mm x 400' dble. ....\$5.95  
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SIZE 54 rolls 27 rolls 15 rolls  
16mm x 25' .....\$8.95 \$4.95 \$2.75  
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MACK SENNETT BATHING BEAUTIES—

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GRANTLAND RICE SPORTS—

available in 8mm approx. 200 ft. each and 400 ft. approx. Price 16mm \$10.00 silent and \$12.50 sound. 8mm \$5.00 per reel. GRINDIRON THE SCALES, SPORT AFLOAT? RUDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

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Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. \$5.00 per reel—16mm \$10.00 silent per reel and \$12.50 sound. Approx. 400 ft.

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available in 8mm and 16mm \$5.00 for 8mm approx. 200 ft. \$10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

OPEN EVENINGS TILL 7. ALSO OPEN SATURDAYS.

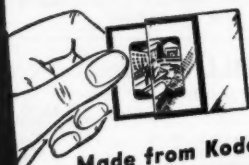
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PLUS ALL THESE FEATURES IN ONE TIMER!  
Range from 1 second to 60 minutes in seconds  
... Giant 8" luminous dial ... Automatic buzzer alarm ... Dependable electric motor  
... Ideal for color film.

SEE IT AT YOUR PHOTO DEALER TODAY!  
**DIMCO-GRAY COMPANY**  
DAYTON, OHIO

## G.E. METER: FIRST AID FOR THE LADIES

Pinky-beige and tiny, a new photographic product from General Electric looks far more doily than machine. Nevertheless, the Mascot II, Type PR 35, a direct-reading photoelectric meter, should do a lot to encourage mechanically timid but picture minded ladies to use a meter.

Trimmed with gold and subdued red, the Mascot II is about the size of a lady's razor—or evening compact—and will be an attractive accoutrement to the well-stocked handbag (particularly if she carries a transparent plastic purse).



Dainty.

Although the meter is small in size, its dimension is no measure of the information it gives: its scales show readings for traditional f-stops as well as for the new EV (exposure value) system of computing correct exposure. There are settings for movie cameras at 16, 24, and 48 frames per second.

The Mascot II works with films rated from 10 to 400. You merely set an arrow next to the speed of the film you are using, then point the meter toward the subject in the usual way. When the dial is turned so that the desired f-stop is opposite the needle, the shutter speed appears in a "Time" window. On the other hand, if one wishes to vary the shutter speed rather than the size of the lens opening, simply rotate the dial until the desired shutter speed comes up in the window, then note the f-number that appears opposite the needle.

When using the EV system, set the film speed, rotate the dial until "EV" is visible in the "Time" window, then read the EV number at the end of the needle.

Priced at \$9.95, the Mascot II comes with a matching red neck cord and has an everready leather carrying case available as an accessory. The case might be useful for carrying an extra lipstick or two on a motor trip—almost anywhere.



Why Not Get

Rochester

## Kodak Processing by MAIL BOTH WAYS



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**35mm FINE GRAIN**  
Developed and ENLARGED

**\$1.75** 20 exp. roll  
36 exp. \$2.25

Superb 3 1/2 x 4 1/2  
prints on single weight  
glossy paper.

Factory fresh, guaranteed 35mm frame numbered reloads.

Plus-X, Panatomic-X, Super-X, Tri-X

20 exp. reloads 45¢ ea. ... 5 for \$2.00 36 exp. reloads 65¢ ea. ... 5 for \$3.00

12 EXPOSURE 120 or 350 FILM Fine Grain \$1.30

Developed and enlarged to 3 1/2 x 4 1/2

8 exp. rolls to 3 1/2 x 4 1/2 ... \$ .90 16 exp. rolls to 3 1/2 x 4 1/2 ... \$1.50

Send for mailing bag and complete price list of all our black and white, and color services. Money back, if not satisfied.

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They both sell you! So what's the difference? They possibly differ in service, price, information and in delivery. It's really not our place to compare ourselves, but it is your job to do so! Our camera technicians will give you a written unbiased report on anything photographic free!—whether it's a baby Brownie or a Leica. Free advice, speedy delivery, unbeatable low prices and a two year no charge guarantee. Won't you write us and see for yourself? Remember the axiom which is "A bargain is never a bargain unless you're completely satisfied."

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Retina IIC w/case  
Spec. BRAND NEW.....\$87.50

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Battery operated 3 1/2" in width, 8 1/2" in length, lightweight, 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc. Free Literature.

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List \$249.50  
SPECIAL L.N. ....\$152.70

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Extra 90 Degree tilt on panhead  
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List \$22.95  
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**Our Price NEW**

8mm Editor—Complete w/case  
List \$45.00 = \$50  
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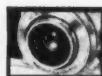
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## New Russian Camera Takes Pictures in a Moment



Land's Polaroid camera at right compares favorably with Russian "Moment," left.

The best way to pay a compliment, so the saying goes, is to imitate. If true, then the Polaroid Corporation should feel highly honored, because their camera and one-minute picture process have been imitated by the Russian photographic industry.

The Russian version of the Polaroid Land camera apparently was introduced in the early part of 1955. But the first description of it that I read—from a translation, of course—appeared in the December, 1955 issue of *Nauka i Zhizn* (*Science and Life*, a Russian-language scientific magazine). The article was written by D. Bunimovich, under the title "Fast Photography." His claims for the camera (and process) were so close to those made by Polaroid that I was enticed to place an order for the camera and a dozen rolls of film through a European dealer. This proved to be an unsuccessful approach, but eventually I did manage to get the camera and films for tests via another source. It wasn't easy!

### Comparison of one to the other

As is evident from the illustration above, the Russian "Moment" camera is definitely patterned after the Polaroid Land camera. Close examination, though, shows many differences.

First of all, however, it should be stated that the camera itself is not just a cheapened copy of the American

equivalent. There are differences, but the materials are of fairly good quality and the workmanship is comparable. The main shortcoming of the Russian effort to duplicate the Polaroid one-minute picture system, which I shall discuss later, is found in the results. It must be recognized that in a process of this type, the camera and film must be considered as a unit. (By "film" I mean the negative material, the composition of the developing pod, the positive print-forming material, etc.) Therefore, in comparing the Moment camera with the Polaroid Land cameras, comments favorable to the Moment can be misleading unless this is kept in mind.

Now let's get down to facts. The Russian Moment is a very good copying job. It is somewhat bulkier than the corresponding Polaroid Land camera, due to the use of a lens and shutter design that requires greater space than the compact lens and shutter system adopted by Polaroid. But the camera as a whole is fundamentally the same as the Polaroid Land camera. As a matter of fact, the camera back is an almost perfect duplication of the Polaroid Land camera. The rollers, pressure plates, etc., appear to have been purchased from Polaroid suppliers. But I am sure they were not.

The Russian designers introduced one difference, however, which in my opinion is an improvement. They deviated

from the Polaroid Land camera method of opening the camera back. Instead of a pull-out lever, which is somewhat awkward, the Moment has an easy-to-use push-button release.

### Quality of results

Pictures made with the Moment and the "film" supplied for it are not nearly comparable in quality to those obtained with Polaroid equipment. My personal results with the Moment were so disappointing that I lent the camera to several other photographers to see what they could do with it, just to be sure that I was not being prejudiced in my attitude. Here are some typical comments I received:

1. It is a feat of strength to pull out the used negative for bringing a subsequent picture into its processing position. The film often jams.

2. About one in eight of the processing pods of the rolls supplied did not burst, resulting in blank shots.

3. Prints are difficult to remove from the camera. They seem to be physically stuck to the negative. I had to use a knife to release the prints, often causing tears in the paper.

4. Rarely does the processing solution spread evenly. Thus, the positive prints almost always show streaks, spots, and non-uniform areas.

5. When prints are removed from the camera there is an excess of processing "paste" which has to be removed.

6. There is a tendency for the process to give prints that are not uniform in color. A few prints obtained were neutral-black overall, but most prints had yellowish spots and mottle.

7. The film is very slow: equivalent to an exposure index of about 40 at most.

8. Prints produced are very soft in contrast. Poor detail and tone reproduction, inadequate separation of values.

9. Fading of prints occurs within three to four hours in some instances.

10. I got the same deckled edge on the prints, but not the same picture quality by a long shot.

—LLOYD E. VARDEN



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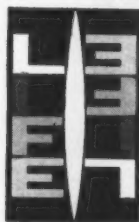
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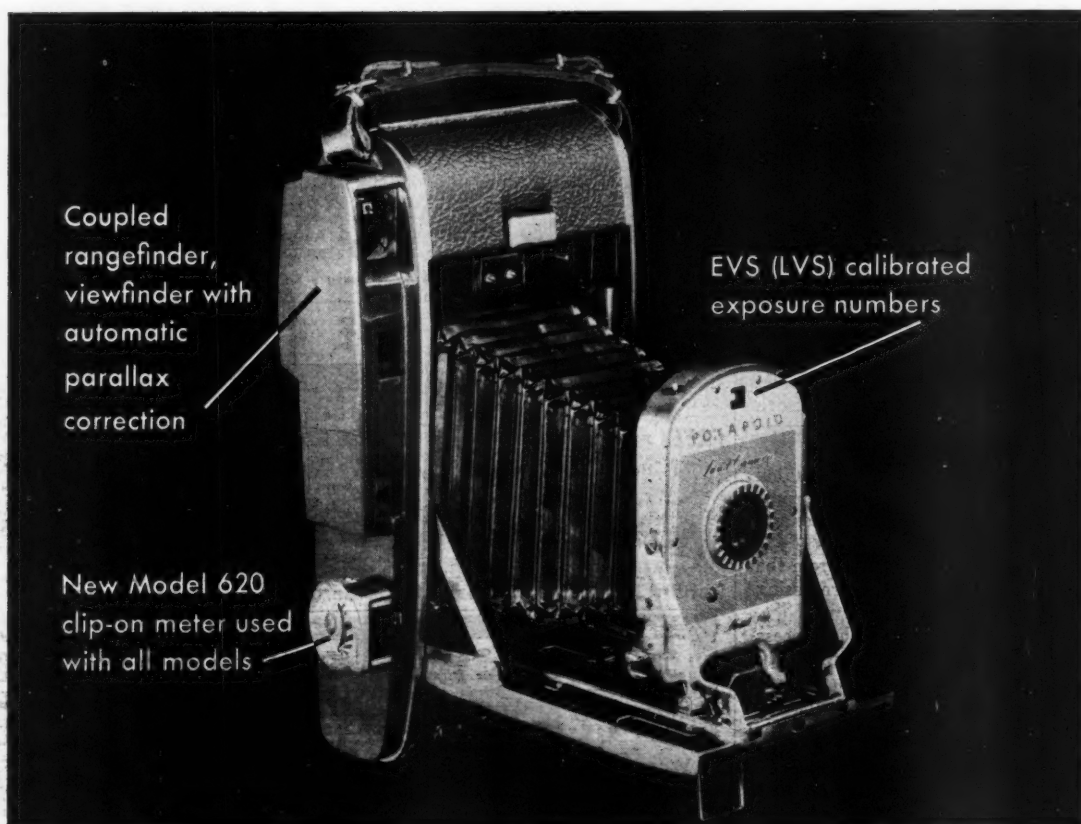
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## NEW LOW-PRICED POLAROID LAND CAMERA HAS COUPLED RANGEFINDER



In days gone by, when you wanted to eliminate guesswork in focusing a Polaroid Land camera, you had several alternatives. You could whip out your trusty tape measure and go to work. You could use a separate rangefinder. You could fork over almost \$250 for a model with a coupled rangefinder attached to the top of the camera. Now, none of this is necessary. The latest addition to Dr. Land's family, the Model 150 (\$109.95), has a coupled, superimposed image type rangefinder built into the camera body. And right next to it is an optical viewfinder with automatic parallax correction, making it virtually impossible not to get the exact picture you see.

Polaroid Corp. has also been working on simplifying the exposure problem. EVS (LVS) numbers on the Model 150, as on all current Polaroid Land cameras, make it easy to use any EVS (LVS) calibrated meter. In addition, there's a new, thumbnail-size Polaroid meter. The #620, made in West Germany by Metrawatt AG., can be used with all Polaroid camera models.

(For the complete story on the meter and Polaroid's changeover to EVS, see "Pictures in a Minute," page 28, MODERN's August 1957 issue.)

Two other new features are incorporated in the Model 150 camera. A spring attached to the cutter bar snaps it shut and keeps it shut unless you intentionally raise it to advance the film. The spring insures that the cutter bar rides the film and keeps stray light from the print as the tab is pulled. If the clip on older models isn't carefully and tightly closed, it sometimes falls open accidentally. The print may be fogged if this happens in bright light. Secondly, the Model 150 features a different flash connection. No cord is necessary to take regular flash pictures. All you need do is slip the foot of the #281 Polaroid flashgun (designed especially for the Models 150 and 30A) into the accessory shoe on the camera. The electronic flash sync is separate, however, and an adapter cord must be attached to the contact on the camera and to your speed light.

—PATRICIA CAULFIELD

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## TO STOP OR BLUR?

(Continued from page 59)

loaded with Plus-X and Tri-X, the Statlers coaxed Mr. Schweppes onto a chair, planning to get the gentle gravitational flow of lengthy dachshund as Mr. Schweppes essayed to step down. They first shot over-all sharp pictures at 1/1000 sec., then with the camera held steady they blurred the dog slightly at 1/100 sec., keeping the background sharp. To show an increase in speed, the Statlers panned swiftly with Mr. Schweppes at 1/100 second. The more parallel to the camera he came, the faster appeared his action. They made a fairly lengthy series of the animal, then pieced the picture sequence together to get the best possible arrangement of leg movements, flying ears, wagging tongue. The Statlers insist that any good combination of dog, photographer, and camera speed will achieve similar results, but a year-round pet like Mr. Schweppes probably makes the essential mixer.—H. K. and D. J.

## ACTION FROM YOUR CAR

(Continued from page 70)

their speed. She motioned to them to hold back until she had the first picture, page 70. (A convertible is helpful to any photographer for directing traffic.)

The photographer signaled she was finished and, with an ear-splitting and speed limit-defying roar, the cyclists passed close aboard. Miss Jackson swung her camera with them, just managing to catch a speeding rider racing out of the viewfinder, page 71. The 1/50 sec. speed caused a blur which may or may not connote speed.

Off went the motorcycles and the camera was lifted above the windshield to avoid reflections and the dirt thereon. (Why shoot through a windshield, if you can shoot over it?) By raising the camera, the photographer was also able to get a good portion of the road in front of the car's radiator, bottom, page 71.

Dorothy Jackson advises you not to use a door frame or other part of the car as a support. Instead, always hold the camera yourself so your body can act as an additional shock absorber to minimize the jars from the road.

You might want to use a faster film than Panatomic-X. Miss Jackson, however, likes it as this allows small portions of the original negative to be enlarged considerably without graininess. Since you will seldom have time to change lenses while shooting in a moving car, a lot of your picture area will be just waste space.

Next time you're on the road in a car, take a good look around you. Watch for the scooters, the cyclists, the strange trucks and flamboyant convertibles. Shoot fast and hold tight!—H. K.

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## ASSIGNMENT: PORTRAIT

(Continued from page 52)

wouldn't really take a bad picture of you because it's not possible."

At first I did a few candid shots to put him at ease. I noted that the light was coming from a number of different directions and although I had brought some additional floods with me, I didn't plan to use them. A Norwood meter indicated an exposure of 1/10 sec. at f/5.6 or f/4.5 with Plus-X film rated normally at ASA 80. I am not one of the school who pushes film ratings to 800 or higher. Why do you need such speed? I don't like grainy, blurred, out of focus pictures. Photographers often ask me what I use to kill the grain. I don't. I expose properly and steadily to begin with. I am more interested in quality.

### For best results: a tripod

Although I know I could hand hold a 1/10 sec. exposure, I generally use a tripod. Using one is no crime if you get better pictures with it. It's true that you cannot photograph everyone at 1/10 second. You must study your subject. Some people move seldom or slowly and you may be able to use even 1/5 second. With others who move often and rapidly, 1/25 sec. is a better choice.

After the candid shots, the real work began. I asked Wright to pose for some formal portraits. He was an easy subject. Very. Things went fast. I was there for two hours including lunch, but actual shooting time was only about 45 minutes and only three rolls of film were needed.

Putting a subject such as Mr. Wright at ease is important no matter how much time you may have to make the portrait. I talk to my subjects. I talk to them about my trips, what I have done, where I am going, where I have been. They listen. I try to sense their behavior, their feeling for me, and then adjust to it. If I were to make a formal portrait of you, I would talk to you. I might make faces. I would see you grin. Snap, I have a picture. Then I would change my talk. I would get up and you would follow me with your eyes. There, I now have two or three more pictures. I often do not hold the camera itself. How can you expect to get a good portrait if you hand hold your camera and are always raising and lowering it from your eye. If someone dances around in front of me like a monkey with a camera, I get jittery. So I minimize it. There it is beside me, a tiny camera on a tripod. Who would take it seriously? Just as people get microphone fright, many subjects get camera fright. So now I have three pictures of you and I want a change. I say, "Please sit on the couch and read a book." You start to read and I photo-

graph this. Suddenly I ask, "Have you read this report?" You look up, wrinkle your forehead and ask, "What report?" Snap, I have another photograph.

With Mr. Wright, I planned first to photograph him in a doorway (frame 2, page 54) with a 50mm lens. He had a collection of about 15 canes. One, I think, was his favorite so I asked him to take it for the portrait. After the first doorway portrait where he seemed quite relaxed, I moved in closer (frame 3). This is my general plan of work. Like a gunman after prey. I shoot, then move in. Perhaps I will get a better picture, perhaps not. I always shoot, then move. After the standing portrait, I asked Mr. Wright to move to his desk. He stood at it rigid, like a monument (frame 4). I said, "Now look Mr. Wright, why don't you read your mail?" I changed to a 35mm lens to photograph him and the entire desk, (frame 5), then went back to the 50mm for a closer look (frame 7) taken more from the front. I crouched slightly to vary the camera angle and get in more of the face underneath the hat. After the mail was opened and read, I handed him my autograph book and suggested he read what others had written. As he looked through it, I came in closer, varying my camera angle again (frames 8 and 9). (There are photographers who shoot picture after picture without varying camera angle and distance. I seldom take more than two shots in a row without change.) After shooting directly in front, I shifted around to the side (frames 10 and 11). Up to now, I had shot only head and shoulders at the desk. But you never know what the editors will want or use, so I moved my camera frame down (frame 12) to catch the legs and also the cane.

### When the eyes become glassy

I had been watching and photographing Mr. Wright for several minutes and I noticed that he hadn't moved. So I suggested that we chat again for a few moments. He turned toward me with his cane over one knee (frame 13). I came closer again and continued talking. I made him laugh (frames 14 and 15). For a final head and shoulder portrait, I shifted to a 135mm lens which would produce a full head image on the negative. But by now, Mr. Wright's eyes had become starey. I've noticed that the subject's eyes often become glassy when you photograph someone who looks directly at you for any length of time. They become almost hypnotized by the camera. I asked Mr. Wright to look away from me—out of the window (frame 17). "Now then," I said, "let's talk again." He had relaxed his eyes, and as he shifted his gaze to me, I pressed the shutter release (frame 18). I left the camera on the tripod and walked around a bit. He followed me

with his eyes. Then back to the camera which I now moved even closer (*frame 19*).

There is quite a difference between the formal portraits of Mr. Wright and the informal ones that followed. I don't think Mr. Wright was even conscious of the camera during the informal pictures which show him at work. Almost all the photographs were made with the 135mm lens from a good distance. I find that the 135mm will give you striking results in portraiture. Of course, some rooms are just too small for a long lens. Lately I've switched to a 90mm and would recommend it as being a good compromise in focal length.

### Making an informal portrait

I began photographing Mr. Wright through a gabled ceiling frame (*frame 22*). At first he worked with an assistant. Then the assistant left and I got a bit closer (*frame 23*). I had been afraid of disturbing him, but now with these two pictures already taken, I became bolder, changed to a 35mm lens and moved in for a shot of him and the assistant at the desk from slightly below its level (*frame 24*). Then I switched around to the opposite side of the desk, and shot slightly down on Mr. Wright with the fireplace in the rear as a background (*frame 25*). Then I switched back to a 50mm and changed camera angle again to get more of a profile. He rested his chin on the palm of his hand and, snap, we had another picture (*frame 26*). Now for a few pictures looking over the desk from a  $\frac{3}{4}$  view. One from fairly low (*frame 27*) and then a second from a higher angle (*frame 28*). The background began to worry me. It was a bit too cluttered. I shifted to the 135mm lens and moved back slightly. Thus I kept the subject the same size on the negative but enlarged the background image and also threw it a bit out of focus so it didn't detract from Mr. Wright. Now you see another reason for a tripod. Try hand holding 1/10 sec. with a 135mm lens (*frame 29*).

### The final shot

My subject was still not conscious of my camera. I moved in closer for a head and shoulders (*frame 31*). I changed camera angle slightly (*frame 32*) and then, as Mr. Wright puzzled an architectural problem, snap, I had it, (*large picture, page 57*).

If I were portraying Mr. Wright for myself and not for *Life* magazine, I would photograph him the same way. Actually, I always try to please myself with my portraits. I've found in recent years that there is no need for a photographer to approach his subject with three or four cameras and other equipment. Now I find much benefit in travel-

(Continued on page 112)

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## ASSIGNMENT: PORTRAIT

(Continued from page 111)

ing light. With the bayonet mount of my Leica M3, I can change lenses in a few seconds. Thus I now travel with two camera bodies, one for color, one for black-and-white.

### How to handle your subject

When you go to take a portrait, try to go not as a photographer or as a technician, but as a friend. You must study your subject, use your judgment when to shoot. Each human being must be handled differently. Don't be a brute with a camera. Don't be pushy. Do not feel inferior or superior to the person before your camera. If I photograph a king, and he is a king in his own right, I am equally a photographer in my own right. You will only be able to photograph people if you truly like them and they respect you.—THE END

## HOW TO MAKE BIG TRAYS

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1. Nail some ordinary 1x2 inch lumber together to form a frame a little longer and wider than the mural-sized print you have in mind.



2. Next cover frame with a sheet of plastic table cloth material (leaving enough slack) and tack material to outside of frame. There's your tray. Now you're ready to pour in developer and make outsized prints.

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## CREATE SPONTANEITY

(Continued from page 77)

a light touch for happiest results.

The casual kiss on page 74 is an engaging "candid," arranged by Zieff, whose trigger finger was ready to fire as soon as his direction was impulsively followed. By using Tri-X film, he was able to use settings of 1/250 sec. and f/11, insuring a deep zone of sharp focus, a shutter speed fast enough to stop most action. The high-spirited romp on page 77 was stopped at 1/500, f/5.6.

The creation of spontaneity is in reality the creation of an atmosphere which encourages it. Of course, it helps to have an imaginative model like Nancy, a drama student with an expressive face and a ready smile.

However, with sufficient encouragement and inventiveness on the part of the photographer, the spark of spontaneity can be struck in even the most inhibited of models. Try it yourself some Sunday afternoon. Let the spontaneity you create in your subject be the mirror of your own.

"It's natural," says Mr. Webster.

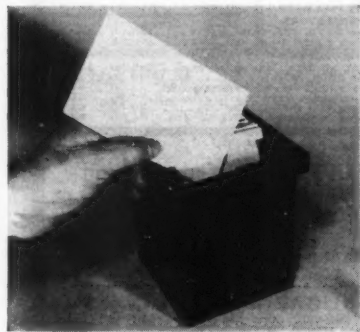
"It's instinctive," says Mr. Roget.

"It's fun," adds Mr. Zieff, offhand.

—MARJORIE THOMPSON

## How to do it

Most daylight developing tanks for cut film and film packs are very difficult to load. Since the individual sheets of film must be slipped between slots in the sides of the tank in complete darkness, even a professional can wind up with two pieces of film in one slot and, as a result, ruin two valuable pictures. You can avoid this potential pit-



fall by cutting eleven pieces of cardboard the same width as your film and 1/2-in. longer. (Most tanks are set up to accommodate 12 cut film sheets.) With the lights on in the darkroom, place the cardboard "dummies" in the second through the twelfth slots. Then in total darkness it is easy to load the first sheet of film in the first slot, remove the cardboard from the second slot, and so on. Placing the film in a slot and then removing the cardboard prevents doubling up and speeds up the process.

—Harrison Neustadt

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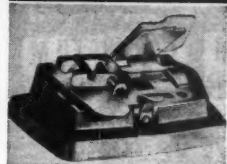
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